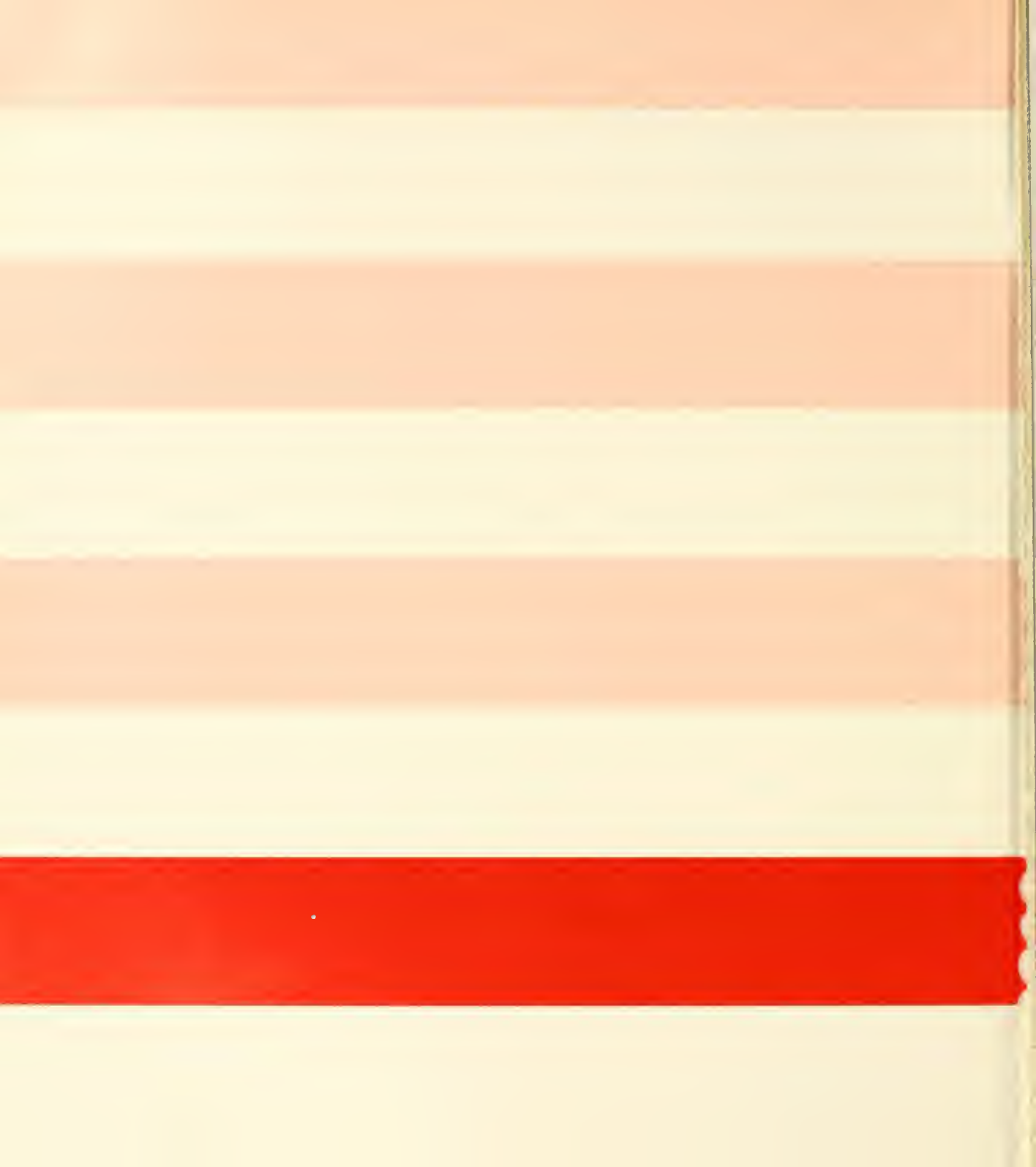


19 ARTISTS

EMERGENT

AMERICANS

1981 EXXON NATIONAL EXHIBITION



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This exhibition is sponsored by Exxon Corporation

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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ARTISTS IN THE EXHIBITION

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Philip Larson

Jim Richard

Bill Richards

Darryl Sapien

Norie Sato

Gael Stack

John White

George Woodman

Frank Young

*This exhibition is dedicated to the memory of Robert E. Kingsley
(1917-1980) whose devotion to cultural ideals and whose
advocacy of corporate support toward their attainment have
caused most beneficial results.*

PREFACE AND ACKNOWLEDGEMENTS

It is with great pleasure that we unveil this exhibition of less established but conspicuous talent, representing the third such display sponsored by the Exxon Corporation at The Solomon R. Guggenheim Museum; and the second dedicated to American art. The generous contribution of Exxon not only supports the exhibition itself, but enables the Museum to acquire one work by each participant, thereby significantly enriching the Guggenheim's permanent holdings.

To avoid too institutional an emphasis in the inherently fluid area of contemporary art, we introduced the perspective of a guest curator on this occasion. In so doing we were fortunate to enlist the help of Peter Frank, a young critic who is an indefatigable participant in the broad realm of contemporary arts. After a year of intensive exploratory travel and exposure to thousands of works of art, Mr. Frank reluctantly limited his selection to nineteen artists. Of these, seven live in New York (two of these with second residences elsewhere), five in California, two in Texas and one each in Minneapolis, Chicago, Seattle, New Orleans and Washington, D.C. Although youth remains a basic assumption in this presentation of new talent, Mr. Frank has made exceptions for undervalued or underexposed artists. Even so the ages of the participants here average out to forty.

As in the previous *Exxon National Exhibition* the curatorial aspiration is both ambitious and humble. An attempt has been made to mirror the multifariousness of current artistic concerns without championing a single style or advocating a particular approach. Inclusions therefore are alternately narrative, formalistic, autobiographical, fantastic, austere, flamboyant, self-referential, cross-referential, witty, eccentric and provocative. Because criteria for contemporary art remain moot, and taste, the sole universal compass, charts a mysterious course, an exhibition of this sort invites energetic response and argument. It is the hope of the organizers that through the presentation and the ensuing debate an enhanced understanding of this perplexing moment in art history will be reached.

During the course of the exhibition's preparatory stages we were saddened by the untimely death of Robert E. Kingsley, the Guggenheim's longtime friend and supporter at Exxon Corporation. This catalogue therefore is dedicated to Mr. Kingsley's memory. By assuming responsibility for this project, Leonard Fleischer, Senior Advisor, Arts Programs, has continued to administer corporate support for a program that is

considered of vital importance by the Trustees of the Guggenheim Foundation.

The realization of a venture as complex as the *1981 Exxon National Exhibition* could not occur without the cooperation of many gifted people. At the Guggenheim Museum, individuals whom Mr. Frank and I wish to single out for our grateful acknowledgement are: Linda Shearer, former Associate Curator, who was closely involved in the early stages of the exhibition's organization and continued to provide valuable advice and encouragement after she left the Museum; Lucy Flint, Curatorial Coordinator, who coordinated all aspects of the exhibition; Carol Fuerstein, for editing the catalogue's manuscript and for the handling of its production, as well as many other members of the staff who through the conscientious exercise of their functions secured the high level of professional attainment reflected in this presentation.

Finally, I take pleasure in joining Peter Frank in expressing gratitude to many individuals outside the Museum: in particular to his wife Jack Ox, and to dozens of professional colleagues and personal friends whose advice and hospitality helped make his travels enlightening and productive. Heartfelt thanks are due also to private lenders and to galleries which responded to our requests, and most importantly of course to the nineteen artists who through their work have determined the tone and texture of this exhibition.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Foundation

INTRODUCTION

An exhibition such as *19 Artists—Emergent Americans: 1981 Exxon National Exhibition* reflects a curator's attempt to balance the assumptions of the current discourse in the visual arts with his or her personal preferences—i.e., his or her modifications of and even challenges to those assumptions. If the curator wishes to change history, he or she poses but one voice—no matter how powerful, no matter how persuasive—against the stream of the discourse—no matter how fractious, no matter how contradictory. If the curator prefers to *avoid* addressing history, to change it or reify it, he or she attempts to abdicate responsibility. A survey exhibition of contemporary art may have a strong impact on the marketplace—an impact likely to fade as quickly as it registers—but its influence on the way the discourse itself proceeds is in fact subtle. Subtle, but enduring—enduring if new information and new attitudes, derived from hitherto unanticipated sources, are introduced and find resonance.

This is not to deem worthless the many surveys of contemporary art which compile well-known talent. These usefully inform the non-professional public of professional consensus and demonstrate why that consensus takes the shape it does. But contained in the Guggenheim's precedent for *19 Artists—Emergent Americans*—a precedent which includes the *Exxon National Exhibition* of 1978 and the *Theodoron Awards* shows before it—is an address to the professional consensus itself. A collection of "younger artists," "new talent," or whatever the rubric might be, serves to inform insiders as well as outsiders that the artists most prominent on the current scene do not exhaust the range of possibilities within that scene. Many of the artists advanced by a show like *19 Artists—Emergent Americans* practice styles exemplified by those leaders. Many do not. And many pose an oblique challenge to the work of those leaders, seeming to accept their suppositions in order to enhance them with individual variation.

When The Solomon R. Guggenheim Museum invited me to act as curator for the second *Exxon National Exhibition*, it implicitly invited me to examine the meaning of the exhibition. Obviously, I could not lose sight of the aforementioned precedent. Indeed, I would rather have been bound by it than by a precedent which bade me exclude the new and lesser-known. But what in my particular outlook and experience could I bring to bear on the continuation of that precedent? More particularly, what additional parameters could I devise which would give coherence to the way I was likely to proceed?

My experience yielded its own models. Of the myriad exhibitions I have seen and read about over the years, few have impressed me as much as have the surveys organized by Dorothy Miller at The Museum of Modern Art. I actually saw only the last, the *Americans 1963* mounted in the spring of that year. However, Miller's earlier assemblings of American artists were known to me through their catalogues, and the pattern of selection they described, and *Americans 1963* maintained, fascinated me: they were stylistically catholic, ranged far afield from New York and included quite a few figures who were decidedly not young in years, but whose work was yet fresh and unanticipated. In retrospect, Miller's tendency to variegation has more appeal than ever. Her willingness to take risks, and to be so unbound by the orthodoxies of the day as to be able to acknowledge as well as contradict those orthodoxies, remains more vital than any lockstep adherence to fashion, or to counter-fashion.

Of course, what seemed brave in Miller's time now seems, if anything, appropriate. The proliferation of different styles which, Miller was insisting, pertained two decades ago is probably the least arguable fact of art practice in the United States of the early 1980s. Hardly more debatable is the proliferation of serious art-making activity throughout the whole of the country, a proliferation that increasingly requires any observer's diligence and peripateticism. It is not yet as universally acknowledged that artists of different ages and different lengths and shapes of career can devise formats of similar inventiveness and thus contribute with equal substance to the ongoing discourse. But the continued growth and fecundity of long-mature artists—a growth and fecundity which modern art history, at least, does *not* prompt us always to expect—has also become a factor with which to reckon.

It seemed logical to devote the compilation of the *Exxon National Exhibition* to these assertions, assertions which were perspicacious two decades ago and are still too easily forgotten today. But, then, by what further merit could I select artists for the exhibition? By adopting criteria of stylistic, geographic and generational diversity, I only rendered that many more thousands of American artists potentially qualified for inclusion. How might I discount all but the requisite handful?

In his "Personism: a Manifesto," the late poet Frank O'Hara—also a critic and a curatorial colleague of Dorothy Miller at The Museum of Modern Art—declared, "You just go on your

nerve. If someone's chasing you down the street with a knife you just run, you don't turn around and shout, 'Give it up! I was a track star for Mineola Prep.'" Fair enough: if the best artists in all media are proceeding "on their nerve" in these days when no attitude or format provides truly safe haven, why shouldn't I? It was not unfair of me to eliminate many artists from consideration because they strike me as immature, or derivative—*merely* derivative, that is, not creative in their derivation—or technically less than competent, or conceptually vapid. Through contact with a prodigious amount of new art, I have developed some sense of those elusive and highly subjective but still unavoidable standards of professionalism. My standards may differ from others', but, then, we are all just going on our nerve.

This, of course, brings up the issue of personal taste. There is no accounting for taste, goes the cliché, but I beg to differ: a curator or critic exercising professional judgment for the edification of the art audience is made to account very quickly for personal bias. For the most part it is recognized that critics and curators are almost as human as the rest of us, and are able to transcend only so far their subjective outlooks. But, having conducted a search for as wide a variety of styles and approaches as I could, I have had to recognize that my personal preferences are likely to have borne somehow upon the kinds of art and the particular artists included in *19 Artists—Emergent Americans*. I cannot presume to isolate these preferences; I stand to learn a lot about my own attitudes from others' responses. Suffice it to say that I began my year-long search by attempting to regard seriously as much contemporary American art as I possibly could; the model of Dorothy Miller's catholicity, and my own preference for great variety, allowed me no other vantage.

From the inception of my search, however, I did establish certain other guidelines which prompted me to eliminate from consideration many artists whose achievement is unquestionably formidable. I have perceived this *Exxon National Exhibition* from the start as a way to expand somewhat the focus of the art audience—not to divert that focus away from well-established or newly-established leaders of the scene, but to broaden it to bring in a few more gifted individuals and a few more engaging approaches to artistic problems. It is not the function of the exhibit to echo the enthusiasms of the various participants in the discourse; if an artist is enjoying much

attention, he or she no longer belongs in the context of an exhibition which, by precedent, stresses talent that is less widely recognized than it should be.

What I have sought to assemble at the Guggenheim Museum is the skilled and confident visual articulation of engrossing ideas by individuals who have not been sufficiently recognized for their accomplishment—despite substantial histories of such accomplishment. I felt it was unfair to pass by gifted and durable but undercelebrated talents in order to favor artists whose MFA degrees were still at the engraver's—unfair to both the old-timers and the newcomers. Too-rapid recognition is as detrimental to the career of an emerging artist as neglect is to that of a fully mature one.

All of the artists here have been living and working within the context of sophisticated art scenes in which they happen to be well established. Their "obscurity" is not universal, but pertains only beyond their particular realm, whether that realm be a city, a campus or a circle of people. I admit, moreover, that my beliefs as to what factors determine the "obscurity" of these circumstances is oriented to a peculiarly New York outlook. I am a product of the New York art scene, the largest, most cosmopolitan—and yet most parochial—in the world. I value and respect the vantage points of artists and art audiences beyond that purview, but, having been born, raised and schooled in New York, what I recognize as "acclaim," and what I recognize as legitimate reasons for that acclaim, are modeled first and foremost on the beliefs imparted by individuals and institutions influential in the New York milieu.

This does not mean that I subscribe to any persistent belief in the continuing hegemony of New York over the rest of American art practice. New York is the heart of the American art *marketplace*, and—as a result—it does have more artists than any other American city. But over the last decade New York's importance as a center for the *creation* of new and viable formats has dwindled. New York has not actually lost energy; everywhere else has gained. The growth of art activity in so many other centers across the nation has been phenomenal, often threatening to equal New York's in scope and vitality, if not size. I set out to choose the participants in the *Exxon National Exhibition* with this in mind. It may have been arbitrary to promise myself that not more than half of those included would hail from New York, but it was not unjust. As it turns out, about a third of the *19 Artists—Emergent Americans* are New Yorkers.

The selection of a corps of artists drawn from all over the United States represents a year of almost constant travel. Not a month went by between October of 1979 and September of 1980 when I failed to pass a week away from home. I may have visited over a thousand studios. And still I was unable to get to many of the country's significant art centers, urban and scholastic alike. If the artists in *19 Artists—Emergent Americans* represent a cross section of current American art practice, they represent a cross section interrupted by fault lines, uplifts and other caesurae.

But I do not believe the nineteen artists here represent a cross section of current American art practice; if they do, they do more by accident than by design. Although some consideration was given to how the nineteen artists would interact and balance one another—and links among them can easily be drawn—my basic intention was to give exposure to heretofore under-recognized individual talents. Some of these talents I had been watching for years and years; others I encountered only when I began traveling for the show itself. But the work of every artist presented itself as mature, exciting and indicative of an individual sensibility at once conversant with current stylistic modes and able to transcend these modes through the powers of intellect, imagination and craft.

In order to emphasize the individuality of the nineteen artists, and to demonstrate the extent of their accomplishments, each is shown in some sort of retrospect. Where possible, work that dates back several years, perhaps as much as a decade, has been included. Although the space allotted to each artist does not allow for a detailed review of his or her career, the selection of work from various years gives depth to that career, which we would otherwise know only through the brief biography printed elsewhere in this catalogue. Also, such retrospective selection allows for greater visual and ideational variety. In the current period of artistic pluralism, it is important to realize that single artists are themselves capable of multiple approaches, at least over a span of time. To lift a phrase, heterogeneity—in an individual or in a system—is the spice of life.

The varied achievement of these artists hints at the range of well-wrought and original work which I was privileged to see during my year-long odyssey. It was only with extreme difficulty that I was able to extract these nineteen artists from hundreds of viable candidates. I do not regret a single one of my choices, but I continue to muse on any of several dozen

other gifted individuals, and on how miniscule are the factors which excluded them from the *Exxon National Exhibition*, at least in comparison to the factors which would otherwise have qualified them! Only a sense of impending exhaustion of time and space (my time, the Museum's space), energy and resources (my energy, the Museum's resources) prevented me from responding more expansively to the wealth and variety of contemporary American art—and formulating the *Exxon National Exhibition as 81 Artists—Emergent Americans*.

This exhibition, then, does not delineate an aesthetic statement, on the part of its curator, its host, its sponsor or any other power that might possibly have come to bear on its nature. (In fact, I was given total, unqualified freedom of selection; neither The Solomon R. Guggenheim Museum nor the Exxon Corporation knew the roster of the show until it had been completely assembled.) If no artistic statement is advanced by *19 Artists—Emergent Americans*, if it proposes no program or theme, the exhibition can still be seen as a vote of confidence in the continuing richness of American art—indeed, in the *increasing* richness of art all over the United States. *19 Artists—Emergent Americans* is as much a testimony to the fertility of the social and aesthetic context (or network of contexts) in America, as uncertain and unreassuring as it can be, as it is to the intellectual substance and technical ability of each of the nineteen individuals whose work is displayed here.

Peter Frank

WORKS IN THE EXHIBITION

MICHAEL BRAKKE

As untraditional and conceptually oriented as his formats are, the content of Michael Brakke's oeuvre falls more or less squarely within a pictorial tradition: the landscape. In his ongoing complex of thematic sequences, begun early in the last decade, Brakke has concentrated on the archetypal images of the midwest—and on the restless kinesis which characterizes the human response to the vast, open terrain.

That kinesis has been described by Brakke in a varied series of maps, most of which trace the artist's peregrinations through the Plains States, from Michigan to North Dakota. Such graphic delineations have led as well to purely visual manipulations of other maps, such as *Alaska* in this exhibition. In a less direct way, midwestern wanderlust is also the inspiration for Brakke's composite-photograph imagery, imagery which expands far beyond the scope of a single photograph and almost always locates itself along the highway—by the road, in the shopping center, from the motel window. The majority of the photographic composites depict functional structures common to, even symbolic of, the American landscape. These structures have also been the basis of most of Brakke's work in hand-rendered media and installation formats.

A key work, *Making Painting Water Towers* of 1978, illustrates Brakke's visual and conceptual methods contiguously, combining hand-rendered with photographed imagery—the latter including shots of the hand-rendered image in the process of being made. The large multipartite piece also isolates the object which has most preoccupied Brakke since: the water tower. This especially evocative icon is the basis for Brakke's sequence of painting-photograph-drawings from 1979-80, the *anima Hostility: anima Humility* series. In these the water tower is posited against various superimposed non-objective forms and juxtaposed images of human beings in motion.



Born in Douglas, Arizona, 1943

Lives in Chicago

Education

University of Minnesota, Minneapolis,
1961-66, B.A.

Yale University School of Art and Architecture,
New Haven, 1966-68, B.F.A., M.F.A.

Selected Group Exhibitions

The Detroit Institute of Arts, *58th Exhibition
for Michigan Artists*, December 15, 1970-
February 7, 1971

Forsythe Building, Detroit, *Forsythe Saga*,
July 1-15, 1973

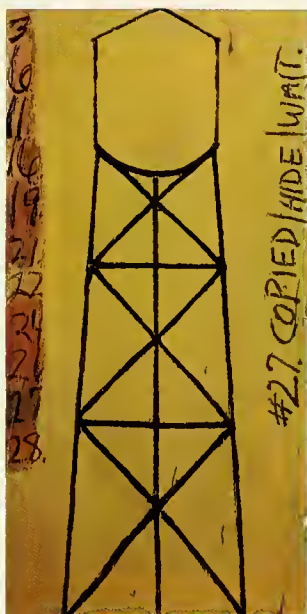
Forsythe Building, Detroit, *Forsythe Detroit*,
June 1976

MoMing (Dance Center), Chicago, *All Over
the Place*, April 23-May 21, 1977

N.A.M.E. Gallery, Chicago, *Daley's Tomb*,
March 10-April 2, 1978

N.A.M.E. Gallery, Chicago, *Michael Brakke,
Jack Burnham, Mary Beth Edelson, Al
Lostetter, Charles Wilson at N.A.M.E.
Gallery*, April 14-May 7, 1978

N.A.M.E. Gallery, Chicago, *7 x 11*, June 16-
July 8, 1978



1.
Making Painting Water Towers. 1978
 Photographs, enamel and paintstik on
 wallboard, 96 x 198"
 Collection of the artist

Navy Pier, Chicago, *Chicago Art Prospective*, June 5-29, 1980. Organized by Mayor's Office of Special Events. Catalogue

One-Man Exhibitions

Meadow Brook Art Gallery, Oakland University, Rochester, Michigan, *Pictures*, January 18-February 13, 1971

Willis Gallery, Detroit, *Paintings*, June 1-18, 1972

Meadow Brook Art Gallery, Oakland University, Rochester, Michigan (*NO*) → *non fields*, January 10-31, 1974

Western Wisconsin Regional Arts Center, LaCrosse, #3. *Atlas Snap Track. Flat Mat Tracked TV. 1-2*, February 17, 1978

N.A.M.E. Gallery, Chicago, *anima Humility, the Paintings. Making.*, May 16-June 7, 1980

Joslyn Art Museum, Omaha, *1-80 Series: Mike Brakke*, September 27- November 9, 1980. Catalogue with text by Holliday T. Day

Selected Bibliography

Christine Tamblyn, "All Over the Place," *The New Art Examiner*, vol. 4, June 1977, p. 9

Devonna Pieszak, "Michael Brakke, Jack Burnham, Mary Beth Edelson, Al Lostetter, Charles Wilson at N.A.M.E.," *The New Art Examiner*, vol. 5, May 1978, p. 14

Jack Burnham, "Mike Brakke, Charles Wilson," *The New Art Examiner*, vol. 7, July 1980, p. 16

Jack Burnham, "Icons of the Prairies: Michael Brakke's Photo-Paintings," *The New Art Examiner*, vol. 8, October 1980, pp. 10-11



2.

1973 *Painting, Making Bridge* 1974, *Making Painting* 1979. 1973-79

Crayon, paintstik, oil stick and photographs on wallboard, 23 x 72"

Collection of the artist



3.

Always Be Tough. 1980

Oil, paintstik and photographs on Masonite,
65 $\frac{5}{8}$ x 94"

Collection of the artist

GUY DE COINETET

In his pictorial and dramatic works Guy de Cointet pays homage to the narrative art forms of our time—the novel, the play, the movie—by subjecting their conventions to fanciful metamorphosis. Despite his literary orientation de Cointet operates within the context of visual art, not only because this context has itself expanded so radically in the last two decades, but because the sensibility he brings to his “commentary” on narrative is as visual as it is verbal. De Cointet does not seek a confounding of the seen and the read, as his fellow Franco-American Marcel Duchamp did, but a functional equilibrium between the two, allowing them to generate one another.

De Cointet's drawings and paintings are arrangements of hieroglyphic signs which function linguistically to convey the events and scenes of various stories invented by himself and others. The paintings and drawings do more than just convey these events and scenes, however; as incorporated into de Cointet's stage plays, they are made to *provoke* these events and scenes, to prompt the actors into action. (De Cointet invariably engages others to perform his theater pieces, thus tying himself even more closely to the theatrical tradition.)

The apparently non-objective geometric drawings which de Cointet has made since his move from France to Los Angeles in the late 1960s are in fact excerpts from his and others' texts—rendered in alphabets substituted for the Latin alphabet. These alphabets are far more visually systematic than most extant systems of writing, and thus may be interwoven to form structures appropriate to considerations of design rather than of narrative.



Born in Paris, 1940

Lives in New York and Los Angeles

Selected Group Exhibitions

Mt. San Antonio College, Walnut, California, *Word Works*, April 16-May 9, 1974. Catalogue with text by Jessica Jacobs

Long Beach Museum of Art, California *Southland Video Anthology*, May 14-July 3, 1977. Catalogue with text by David A. Ross

Fort Worth Art Museum, *Los Angeles in the Seventies*, October 9-November 20, 1977; de Cointet performance, November 2. Traveled to Joslyn Art Museum, Omaha, March 24-April 22, 1978. Catalogue with text by Marge Goldwater

Artists' Books U.S.A. Organized by Independent Curators Incorporated, New York. Traveled to The New Gallery of Contemporary Art, Cleveland, February 10-March 11, 1978; The Dalhousie Art Gallery, Halifax, Nova Scotia, August 15-September 10; University of Hartford, November 15-December 15; University of California, Irvine, January 1-February 15, 1979; Allen Memorial Art Gallery, Oberlin, Ohio, April 1-30; School of Art, Montana State University,

Bozeman, June 18-July 13; University of Wisconsin at Stout, Menominee, September 11-October 2. Catalogue with texts by Peter Frank and Martha Wilson

Los Angeles Institute of Contemporary Art, *Artwords and Bookworks*, February 28-March 30, 1978. Traveled to Artists Space, New York, June 10-30; Herron School of Art, Indianapolis, September 15-29; New Orleans Contemporary Art Center, October-November. Catalogue with texts by Judith Hoffberg and Joan Hugo

Otis Art Institute of the Parsons School of Design, Los Angeles, *4 Artists=Guy de Cointet, Tom Holste, Anthony Hernandez, Steve Kahn*, September 14-October 14, 1979

University of Hartford Art School, Connecticut, *Southern California Drawings*, February 13-March 5, 1980

Selected One-Man Exhibitions, Plays and Performances

Cirrus Gallery, Los Angeles, *Presentation of a Novel: "ESPAHOR LEDET KO ULUNER!,"* May 22, 1973 (performance)

Galerie Sonnabend, Paris, *CIZEGHOH TUR ND/MB*, November 30, 1973 (performance)

Whitney Museum of American Art, New York, *At Sunrise a Cry Was Heard . . .*, January 28, 1976 (performance)

Cirrus Gallery, Los Angeles, *Drawings 71-72*, May 1976

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4.

Installation for performance *The Paintings of Sophie Rummel* at Cirrus Gallery, Los Angeles, April 4, 1974

Performance of *Lost at Sea*, January 14, 1975, at Cirrus Gallery, Los Angeles (performer Virginia Farmer)



Palace of the Legion of Honor, San Francisco, *Ethiopia*, April 1, 1977 (performance sponsored by San Francisco Art Institute)

Theatre Vanguard, Los Angeles, *Iglu*, April 27, 28, 1977 (play sponsored by Otis Art Institute; music by Bob Wilhite)

California Institute of Technology, Pasadena, *Ramona*, October 28, 29, 1977 (play; music by Bob Wilhite)

Wadsworth Atheneum, Hartford, *Guy de Cointet*, April 25-July 9, 1978 (exhibition; performance, April 27). Catalogue with text by Andrea Miller-Keller

Los Angeles County Museum of Art, *Tell Me*, September 12, 1979 (play)

The Museum of Modern Art, New York, *Tell Me*, February 22, 1980 (play)

Selected Bibliography

Peter Frank, "Guy de Cointet and George Miller at Braathen and Freidus," *Art in America*, vol. 65, July-August 1977, p. 100

Jeffrey Keefe, "Los Angeles," *Artforum*, vol. 16, January 1978, p. 77

Moir Roth, "Toward a history of California Performance: Part Two," *Arts Magazine*, vol. 52, June 1978, pp. 120-121

Frantisek Deak, "Tell Me, a play by Guy de Cointet," *The Drama Review*, vol. 23 (T83), September 1979, pp. 11-20

Christopher Knight, "Los Angeles," *Artforum*, vol. 18, November 1979, pp. 78-79

Hans Breder and Stephen Foster, eds., *Intermedia*, Iowa City, Iowa, 1979, pp. 69-70

Mel Gordon, "American Avant-Garde: The Eighties," *Flash Art*, no. 96-97, March-April 1980, p. 45

Richard Armstrong, "Flash Art in California," *Flash Art*, no. 96-97, March-April 1980, p. 30

Richard Kostelanetz, ed., *Text—Sound Texts*, New York, 1980, pp. 61-66



6.

Cigarettes. 1980

Ink on paper with painted wood frame,
8 x 10"

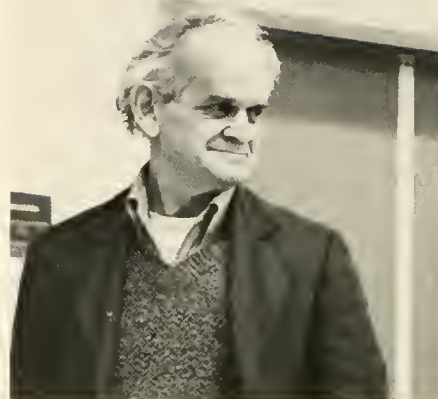
Courtesy Braathen-Gallozzi Contemporary
Art, New York

MANNY FARBER

Manny Farber's career as a painter dates back three decades, and the singular contribution he made to abstract art with his large paintings on Kraft paper in the late sixties and early seventies has been broadly recognized. Subsequent to that series Farber embarked on an entirely unanticipated direction, turning towards representational art and finding in figuration new possibilities for personalized iconography. It is from this body of figurative painting that Farber's contribution to *19 Artists—Emergent Americans* has been drawn.

Carried over from the abstract work is Farber's keen sense of color—color which is vivid if highly modulated—and from his Abstract Expressionist days, his "loaded brush." But that brush takes on a new firmness when Farber applies it to the rendition of recognizable objects and figures. An equally firm compositional sense is clarified for the first time in the earliest still lifes. Enhancing the strength, and the oddness, of these arrangements is the space they occupy, a space that begins to bend as Farber's aerial vantage swoops and hovers.

Farber is well-known for his film criticism; his illuminating and often groundbreaking insights have been influential partly because of the love for cinema they invariably exude. Beginning with the Auteur series, Farber has been painting the object of his affection. The *objects* of his affection, that is, for the paintings are loaded with imagery referring directly or obliquely to his favorite movies. Many of the earlier Auteur paintings, those on paper, in effect encapsulate the oeuvres of film makers such as Preston Sturges, Howard Hawks and Rainer Fassbinder; others of the series focus on individual films, for example Jean Renoir's *La Bête humaine* and Wim Wenders's *Kings of the Road*. In the last year Farber has begun to work larger, but instead of expanding the size of his images or allowing them more breathing space, he has increased their quantity.



Born in Douglas, Arizona, 1917

Lives in Leucadia, California

Education

University of California, Berkeley, 1934-35

Stanford University, 1935-36

California School of Fine Arts, 1936-37

Rudolph Shaefer School of Design, San Francisco, 1936-37

Selected Group Exhibitions

Whitney Museum of American Art,
The Whitney Annual, December 16, 1969-
February 1, 1970

Aldrich Museum of Contemporary Art,
Ridgefield, Connecticut, *Highlights of the*
1970-1971 Season, May 5-30, 1971

Bennington College, Bennington, Vermont,
Painting Without Supports, 1971

La Jolla Museum of Contemporary Art,
Styles of the Sixties and Seventies, March
17-April 30, 1978

De Young Museum, San Francisco, *Trans-*
portation, November 4-30, 1978

Mandeville Art Gallery, University of
California at San Diego, June 6-26, 1980

Selected One-Man Exhibitions

Parker Street 470, Boston, February 9-March 13, 1971

O.K. Harris Gallery, New York, April 1971

O.K. Harris Gallery, New York, December 1971

Parker Street 470, Boston, December 16, 1971-January 13, 1972

David Stuart Gallery, Los Angeles, October 30-November 24, 1973

Seder-Creigh Gallery, Coronado, California, February 19-March 18, 1977

O.K. Harris Gallery, New York, May 28-June 18, 1977

The Institute for Art and Urban Resources at P.S.1., Long Island City, New York, January 22-February 25, 1978

La Jolla Museum of Contemporary Art, *Manny Farber*, May 5-June 25, 1978

Tyler School of Art, Temple University, Philadelphia, November 3-23, 1980

Selected Bibliography

Thomas Hess, "Writing as Painting; exhibition at De Nagy Gallery," *Art News*, vol. 55, November 1956, p. 37

Robert Pincus-Witten, "Reviews, New York," *Artforum*, vol. 8, May 1970, p. 74

Carter Ratcliff, "New York Letter," *Art International*, vol. 16, February 20, 1972, p. 54

Kenneth Baker, "Manny Farber at Parker Street 470 Gallery," *Art in America*, vol. 61, May-June 1973, p. 106

Peter Plagens, "Manny Farber at David Stuart," *Art in America*, vol. 62, January-February 1974, pp. 106-107

Kenneth Baker, "A Painting by Manny Farber," *Arts Magazine*, vol. 51, December, 1976, pp. 122-123

Carrie Rickey, "Review of O.K. Harris Gallery exhibit, New York," *Arts Magazine*, vol. 52, September 1977, p. 9

Peter Frank, "Manny Farber at Seder-Creigh Gallery," *Art in America*, vol. 65, November-December 1977, p. 137

Amy Goldin, "Reforming Formalism," *Art in America*, vol. 66, May-June 1978, pp. 94-97



7.

Jean Renoir's "La Bête Humaine" (Auteur Series). 1977

Oil on paper, 23 1/4 x 23 3/4"

Collection Bennett Tramer, Los Angeles



8.
Thinking About "History Lessons." 1980
Oil on wood, 89 x 58"
Collection of the artist



9.
Marguerite Duras, Possibly, 1980
Oil on wood, 68" d.
Collection of the artist

VERNON FISHER

Too intellectually restless to be satisfied with mere reminiscence, Vernon Fisher illumines his diaristic stories with a wealth of additional information, information which amplifies the impact of the tale, but allows for subtlety, even mystery. Most striking, and most challenging, is Fisher's method of incorporating his narratives directly into his art; rather than appending these narratives in caption form, he embosses them onto/into the pictorial material so that their presence becomes a visual, even haptic, as well as conceptual factor. From there, Fisher engages the narrative in lively formal conjunctions, bringing together disparate imagery, disparate materials, disparate scales, and—in works such as the 1977 *Dolphin* or *I Try to Be Objective* of 1980, where one section of each is rendered directly on the wall—disparate planes of support. Perhaps most radically, Fisher also embellishes his stories with other writing, not other stories but non-fictional analysis and philosophical speculation (his own and others'), which bears (albeit tangentially) on the narrative.



Born in Fort Worth, 1943

Lives in Denton, Texas

Education

Hardin-Simmons University, Abilene, Texas,
1961-67, B.A.

University of Illinois, Champaign-Urbana,
1967-69, M.F.A.

Selected Group Exhibitions

The Fort Worth Art Museum, *Exchange DFW/SFO*, July 27-September 7, 1975.

Traveled to San Francisco Museum of Modern Art, January 23-March 7, 1976

Madison Art Center, Wisconsin, *Recent Works on Paper by Contemporary American Artists*, December 4, 1977-January 15, 1978. Catalogue with text by Victor Kord

Contemporary Arts Museum, Houston, *American Narrative/Story Art 1967-1977*, December 17, 1977-February 25, 1978.

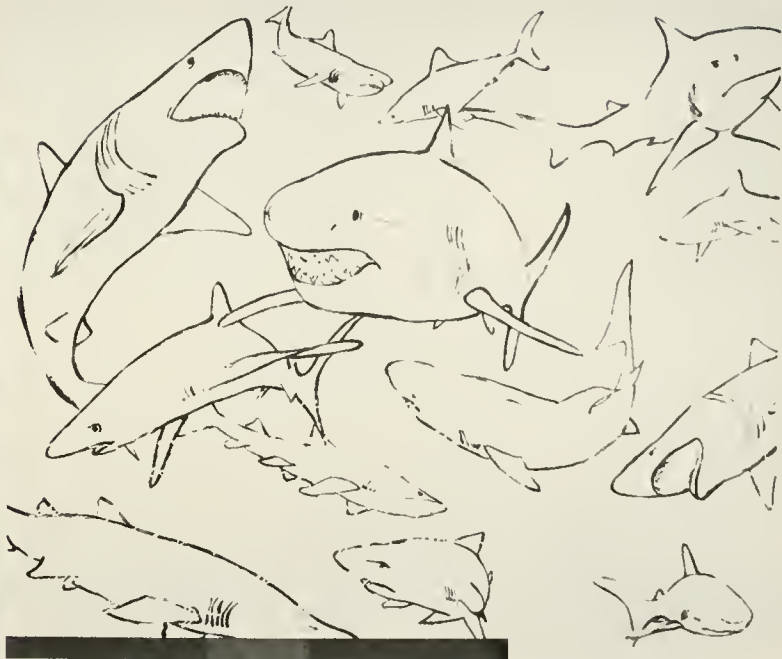
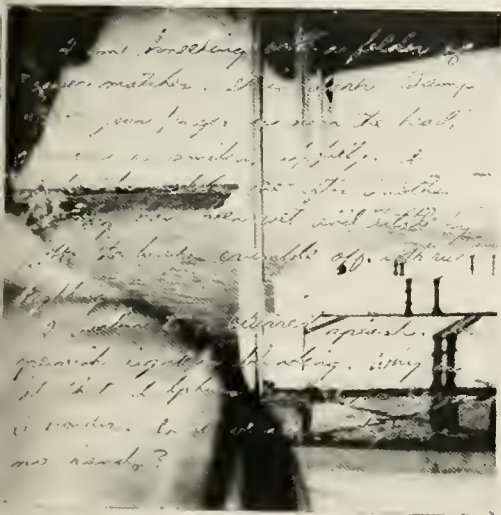
Traveled to New Orleans, Contemporary Arts Center, March 25-April 23; Winnipeg Art Gallery, June 15-August 13; University Art Museum, Berkeley, September 16-November 10; University of Santa Barbara, January 3-February 4, 1979. Catalogue with text by Paul Schimmel

Marianne Deson Gallery, Chicago, *Texas in Chicago: Green, Fisher, Surls, Wade*, May 13-June 20, 1978

Artists' Books U.S.A., Organized by Independent Curators Incorporated, New York. Traveled to The New Gallery of Contemporary Art, Cleveland, February 10-March 11, 1978; The Dalhousie Art Gallery, Halifax, Nova Scotia, August 15-September 10; University of Hartford, November 15-December 15; University of California, Irvine, January 1-February 15, 1979; Allen Memorial Art Gallery, Oberlin, Ohio, April

1-30; School of Art, Montana State University, Bozeman, June 18-July 13; University of Wisconsin at Stout, Menominee, September 11-October 2. Catalogue with texts by Peter Frank and Martha Wilson
The University Art Museum, University of Texas, Austin, *Made in Texas*, May 20-August 26, 1979

Witte Museum, San Antonio, *An Exhibition of Texas Artists*, August 6-October 1, 1979. Traveled to Laguna Gloria Art Museum,



10.

Dolphin. 1977

Acrylic on laminated paper, liquitex and graphite on wall, 102 x 204"

Courtesy Galerie Denise René/Hans Mayer, Düsseldorf

Austin, October 20-December 2; Museo de Monterrey, Mexico, February-March 15, 1980; Wichita Falls Museum and Art Center, Texas, May 1-31

Tyler Museum of Art, Texas, *Response*, February 9-March 23, 1980. Catalogue with text by Ned Rifkin

The New Museum, New York, *Investigations: Probe-Structure-Analysis*, September 26-November 20, 1980. Catalogue with texts by Allen Schwartzman and Lynn Gumpert

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *Directions 1981*, February 11-May 3, 1981

Selected One-Man Exhibitions

Smither Gallery, Dallas, *Wall Fragments and Notebooks*, March 1973

Tyler Museum of Art, Texas, *123456 Vernon Fisher*, October 24-November 4, 1973. Catalogue with text by Robert Kjørlein

Delahunty Gallery, Dallas, *Texas Drawing Show*, September 16-October 10, 1975

Tyler Museum of Art, Texas, *Vernon Fisher*, October 4-November 9, 1975. Traveled to Wichita Falls Museum and Art Center, Texas, November 19-December 28. Catalogue with text by Henry Hopkins

William Sawyer Gallery, San Francisco, *Vernon Fisher*, August 26-September 17, 1976

Delahunty Gallery, Dallas, *Paintings, Drawings and Photographs*, September 16-October 15, 1977

Delahunty Gallery, Dallas, *Vernon Fisher New Works*, September 15-November 1, 1979

Galerie Denise René/Hans Mayer, Düsseldorf, *Vernon Fisher*, April 10-May 10, 1980

Contemporary Arts Museum, Houston, *Story Paintings in Drawing*, November 22, 1980-January 4, 1981

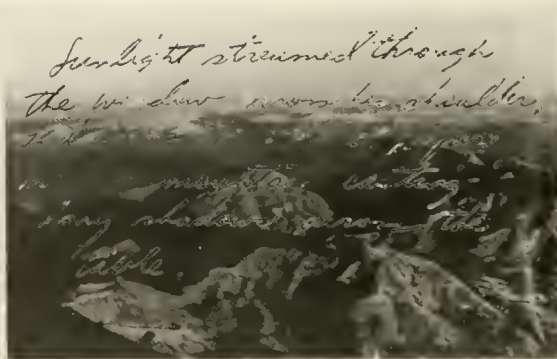
Selected Bibliography

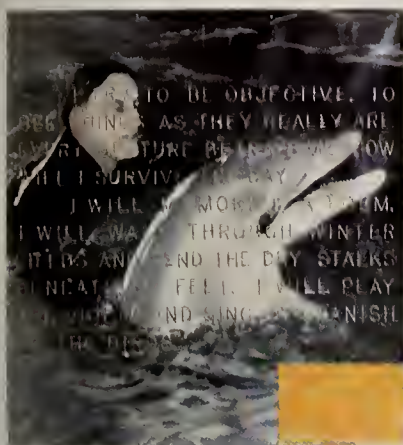
Janet Kutner, "Capricious Places," *Art News*, vol. 76, December 1977, p. 102

Ned Rifkin, "The Corsicana Panorama: Ed Blackburn, Vernon Fisher, Jim Malone," *Art Voices South*, vol. 1, July/August 1978, pp. 61-64

Fred Hoffman, "Vernon Fisher, Delahunty Gallery," *Artforum*, vol. 18, January 1980, pp. 75-76

Susan Platt, "Vernon Fisher," *Arts Magazine*, vol. 54, February 1980, p. 13





11.

Suddenly he tore the page from the book 1979

Acrylic on laminated paper, 2 parts, 29½ x 80" total

Collection Fred Hoffman, Los Angeles

12.

I Try to Be Objective. 1980

Mixed media, 3 parts, 58 x 172" total

Collection of the artist

HEIDI GLÜCK

To the unlingering eye, Heidi Glück's visual language seems one merely of extreme refinement, poise and formal severity. The uncomplicated rendition of geometric figure on entirely unmodulated ground casts Glück in a constructivist light. But such an empirical view of Glück's attenuated arrangements of finely painted lines misses the core of her concerns, just as a literal reading of a Japanese haiku misses the heart of the meaning. As in a haiku, the essence of Glück's paintings is found between the lines.

In the spaces separating Glück's hairlines of color, the eye slowly draws out extensions of those lines—not creating additional networks so much as, in effect, "solving" the mysteries of the compositions already there. The top of a vertical line is found to lie on the imagined continuation of a long horizontal far on the other side of the canvas; a ramp-like diagonal rises, created by the progressive shortening of the upper segments of a sequence of verticals. Especially as rendered in such proportionally vast spaces—gorgeously silky monochromes as uninflected as a pane of glass but soft in visual texture—these Euclidean contrapositions establish a kind of non-objective choreography.



Born in Brooklyn, 1944

Lives in New York

Education

Bennington College, Bennington, Vermont,
1962-66, B.A.

Hunter College, City University of New
York, 1966-69

Selected Group Exhibitions

Institute for Art and Urban Resources at
P.S. 1, Long Island City, New York,
A Painting Show, May 1-29, 1977

University Gallery of Fine Art, Ohio State
University, Columbus, *Sensible Exploration*,
February 7-March 15, 1978. Catalogue with
text by Betty Collings

The New Gallery of Contemporary Art, Uni-
versity of Akron, Ohio. *Work from the*
Bertha Urdang Gallery, January 9-27, 1978

Artists' Books U.S.A. Organized by
Independent Curators Incorporated, New
York. Traveled to The New Gallery of
Contemporary Art, Cleveland, February 10-
March 11, 1978; The Dalhousie Art Gallery,
Halifax, Nova Scotia, August 15-September
10; University of Hartford, November 15-
December 15; University of California,
Irvine, January 1-February 15, 1979; Allen
Memorial Art Gallery, Oberlin, Ohio,
April 1-30; School of Art, Montana State
University, Bozeman, June 18-July 13;
University of Wisconsin at Stout, Menominee,
September 11-October 2. Catalogue
with texts by Peter Frank and Martha Wilson

Herbert H. Lehman College, New York,
Fourteen Painters, April 3-25, 1979

Picker Art Gallery, Colgate University, Ham-
ilton, New York, *Summer Exhibition: Recent*
Acquisitions, Summer 1979

13.

Untitled. 1967

Acrylic and oil on canvas, 15 $\frac{1}{4}$ x 138 $\frac{5}{8}$ "

Collection of the artist



14.

Untitled. 1977

Acrylic and ink on Masonite, $11\frac{3}{4} \times 41\frac{1}{8}$ "

Collection of the artist



15.

Untitled. 1980

Acrylic on canvas, $13\frac{1}{2} \times 144$ "

Collection Mr. and Mrs. Homer Delawie,
San Diego

Memorial Art Gallery, University of Rochester, *Contemporary Drawings and Watercolors*, January 19-March 2, 1980. Catalogue with text by Georgia Cooper-Smith
The Brooklyn Museum, New York, *A Brooklyn Portfolio*, September 14-November 2, 1980

One-Woman Exhibitions

Bertha Urdang Gallery, New York, *H. Glück: Paintings and Drawings*, February 9-March 4, 1978

Bertha Urdang Gallery, New York, *H. Glück: Paintings and Drawings*, February 13-March 10, 1979

Selected Bibliography

Holland Cotter, "Gallery Reviews," *New York Arts Journal*, April-May 1977, p. 27

Robert Pincus-Witten, "Entries: Glück, Stephan, Acconci," *Arts Magazine*, vol. 52, March 1978, pp. 92-93

Barbara Flynn, "Gallery Reviews," *Artforum*, vol. 16, April 1978, pp. 62-63

Joseph Masheck, "Hard Core Painting," *Artforum*, vol. 16, April 1978, pp. 46-55

Holland Cotter, "Reviews," *New York Arts Journal*, vol. 3, April-May 1978, p. 30

"Gallery Reviews," *Arts Magazine*, vol. 52, June 1978, p. 51

Laurel Bradley, "Work on Paper Review," *Arts Magazine*, vol. 53, December 1978, p. 27

Erik Saxon, "Planar Straight Line and the Primary Plane," *Artforum*, vol. 17, April 1979, pp. 36-41

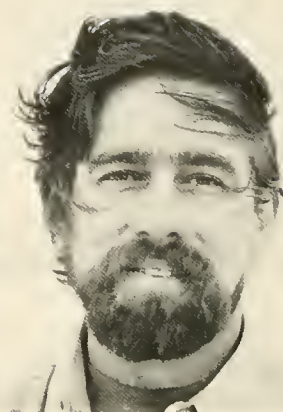
Donald B. Kuspit, "Heidi Glück," *Arts Magazine*, vol. 53, June 1979, p. 2

Valentine Tatransky, "Gallery Reviews," *Arts Magazine*, vol. 54, May 1980, p. 34

TOM GREEN

Into the early 1970s Tom Green was involved mostly with sculptural ideas, including installations. However, an emphasis on linear forms—bars, branches, strings—is quite apparent in these early sculptural and environmental pieces. A several-year sequence of "inventories," essentially lists of objects (each object entered as a drawn image rather than a verbally described or enumerated item), can be seen as the source for Green's current visual structures, especially as they provide the groundwork for his perception of line as the basis of imagery. Two series of paintings from 1977 and 1978 can themselves be considered as extended "inventories"; each painting consists of a single image—or occasionally a coupling of images—rendered in heavy black lines on a white ground (the lines and ground made the more vivid because they are painted in enamels).

Interspersed among the 1977 and 1978 single-image paintings are the *This Day* drawings and *Source* watercolors which also build on the inventory idea and imply diaristic import with their series title. In effect, the *This Day* drawings expand the inventories into interactive perspectival compositions which incorporate an increasingly linear complexity. This complexity flattens out and the lines are allowed to wander the picture plane to produce the dense, energetic and symmetrically—or nearly symmetrically—patterned black and white six-by-seven-foot pictures. After reverting to the single-image format for the rest of 1978, Green explores complexity again in 1979—this time resorting to varied color for the first time in his painting. The result is a sequence of vibrant loops, zigzags and silhouettes which suggests subway maps, electrical circuitry diagrams or other intricate plans.



Born in Newark, 1942

Lives in Cabin John, Maryland

Education

University of Maryland, College Park, 1960-67, B.A.; 1967-69, M.A.

Selected Group Exhibitions

Corcoran Gallery of Art, Washington, D.C., *New Sculpture: Baltimore-Washington-Richmond*, October 9-November 15, 1970
Philadelphia Museum of Art, *Process Parkway*, October 8, 1972

Whitney Museum of American Art, New York, *1975 Biennial Exhibition*, January 27-March 30, 1975. Catalogue

Moore College of Art, Philadelphia, *North, East, West, South and Middle*, February 28-April 4, 1975. Traveled to Pratt Graphics Center, New York, April 29-May 31; Corcoran Gallery of Art, Washington, D.C., November 9-December 15; Fort Worth Art Museum, April 17-June 13, 1976; La Jolla Museum of Contemporary Art, July 3-September 12. Catalogue with text by Peter Plagens

Chuck Levitan, New York, *Works on Paper—Washington D.C. Artists*, September 30-October 28, 1978

Selected One-Man Exhibitions

Corcoran Gallery of Art, Washington, D.C.,
Tom Green—New Work, October 25–
November 25, 1973. Catalogue with text by
the artist

Washington Project for the Arts, Washing-
ton, D.C., *12 Pictures*, March 10–April 2,
1977

Jack Rasmussen Gallery, Washington, D.C.,
January 9–February 3, 1979

Jack Rasmussen Gallery, Washington, D.C.,
Tom Green: Recent Work, March 5–29, 1980

Selected Bibliography

Susan Sollins, "Washington Report," *Arts
Magazine*, vol. 48, September/October
1973, pp. 53–55

Ben Forgey, "Pyramid Shapes, Grenoble and
Theatrics," *Art News*, vol. 73, January 1974,
p. 70

Val Lewton, "Tom Green at Jack Rasmussen
Gallery," *Washington Review of the Arts*,
vol. 4, February–March 1979, p. 23

Lee Fleming, "The Laundry Show, Images of
January 1980," *The New Art Examiner*,
March 1980, p. 5

Mary Swift, "Tom Green—Recent Work,"
Washington Review of the Arts, vol. 5,
April–May 1980, pp. 27–29

Lee Fleming, "The Laundry Show of January
1980," *Washington Review of the Arts*, vol.
5, April–May 1980, pp. 22–23

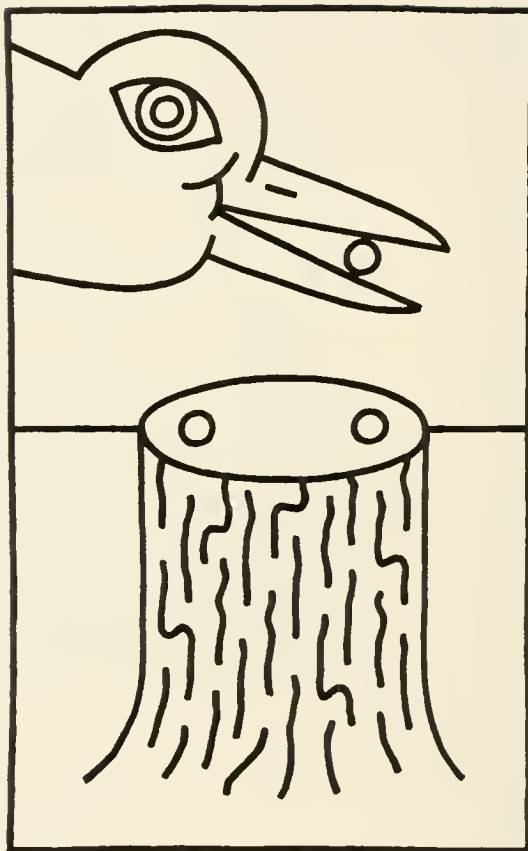


16.

This Day—22 July 1976. 1976

Pentel on paper, 14 x 17"

Collection of the artist



17.
Bird, 1977
Enamel on canvas, 72 x 48"
Collection of the artist



18.
Ambush. 1979
Acrylic on canvas, 72 x 84"
Collection Mindy and Sheldon Weisel,
Chevy Chase, Maryland

WILLIAM HANEY

In his paintings and work in graphic media William Haney practices a mode of representationalism that derives from and pays homage to academic tradition—and at the same time disrupts academic convention and optical reality through virtuosic “mishandling” of well-learned lessons. Unlike most academically oriented painters, Haney uses figuration to jump headlong into the maelstrom of the contemporary world, deliberately creating confusion between commonly shared social experience and private dreams and memories.

Quotations from the history of fine arts run rampant in Haney's work from the early 1970s. The best of these bring different masters' treatments of similar subjects into deft counterposition. Abuzz with this montage of imagery from the Italian Renaissance, from Matisse and from other sources central to western art, Haney's fictive space seems to turn in on itself, and objects and images blend or dive right into one another.

More visually sedate, if not less crowded with information, are the fantasies on Matisse and Picasso in their studios which Haney painted in 1978. By this time, however, he had laid the groundwork for his current direction, consisting of ambitious semi-narrative, semi-allegorical groupings of figures in contemporary landscapes. The mystery of the scenes—usually nocturnal but oddly lucid—is enhanced by Caravaggesque lighting and exaggeratedly deep recessionary rendering.



Born in Strong City, Kansas, 1939

Lives in New York

Education

Washburn University, Topeka, 1957-61, B.A.

Indiana University, Bloomington, 1961-64,
M.F.A.

Selected Group Exhibitions

Dallas Museum of Fine Arts, *Texas Painting and Sculpture Exhibition* 1966, December 7, 1966-January 7, 1967

Jacobs Ladder Gallery, Washington, D.C.,
L. Busa, D. Dudrow, C. Shille, W. Haney,
October 11-November 3, 1973

Webb and Parsons Gallery, Bedford Village,
New York, *Realities*, July 28-September 8,
1974

Butler Institute of American Art, Youngs-
town, Ohio, *40th Midyear Exhibition*, July
8-August 27, 1976

Butler Institute of American Art, Youngs-
town, Ohio, *41st Midyear Exhibition*, July
9-August 28, 1977

University of South Florida Art Galleries,
Tampa, *Realism and Metaphor*, April 14-
May 24, 1980. Traveled to Florida Interna-
tional University, Miami, July 25-August 15;

Jacksonville Art Museum, Florida, September 4-October 19. Catalogue with texts by William Haney and Sidney Tillim

Thorpe Intermedia Gallery, Sparkhill, New York, *New York Realists 1980*, March 30-April 27, 1980. Catalogue with text by Roger Howrigan

Younger Artists: Figurative/Representational Art. Organized by Artists' Choice Museum, New York. Shown at Tibor de Nagy, Terry Dintenfass, Fischbach, Allan Frumkin and A. M. Sachs galleries, New York, September 6-18, 1980

Selected One-Man Exhibitions

Molly Barnes Gallery, Los Angeles, *The Carbo-Cyanine Dye Process*, September 16-October 10, 1970

James Yu Gallery, New York, *New Work—William Haney*, October 6-26, 1973

James Yu Gallery, New York, *Recent Paintings—William L. Haney*, October 10-November 1, 1974

James Yu Gallery, New York, *New Paintings—William L. Haney*, December 31, 1975-February 1, 1976



19.
Put in the Same Place With. 1975
Oil on canvas, 54 x 78"
Collection of the artist



20.
Each Time Around. 1977
 Oil on canvas, 64 x 84"
 Collection of the artist

21.
Looking Inside a Revelation. 1978
 Oil on canvas, 60 x 76"
 Collection of the artist

Selected Bibliography

Peter Plagens, "Los Angeles Letter," *Artforum*, vol. 9, November 1970, p. 89

Rosemary Mayer, "Language and Visions," *Arts Magazine*, vol. 48, September-October 1973, p. 66

James Collins, "Reviews-William L. Haney," *Artforum*, vol. 12, December 1973, p. 85

Peter Frank, "Reviews," *Art News*, vol. 72, December 1973, p. 88

Paul Stitelman, "New York Galleries," *Arts Magazine*, vol. 48, December 1973, p. 60

Vivien Raynor, "William Haney at James Yu/New York," *Art in America*, vol. 62, January-February 1974, p. 104

Peter Frank, "Reviews-William Haney," *Art News*, vol. 73, December 1974, p. 100

Stephanie Barron and Larry Rosing, "Matisse and Contemporary Art," *Arts Magazine*, vol. 49, May 1975, pp. 66-69

Mary Edelson, "Reviews-William L. Haney," *Arts Magazine*, vol. 50, March 1976, p. 13

Peter Frank, "Reviews-William Haney," *Art News*, vol. 75, April 1976, p. 121

Nancy Grove, "Reviews," *Arts Magazine*, vol. 50, April 1976, p. 18

Peter Frank, "Where is New York?," *Art News*, vol. 78, November 1979, pp. 58-66



PATRICK HOGAN

There is a sensibility shared by some abstract artists, especially in California, which effectively blends the concerns of painting and sculpture by seeking to emphasize and explore the nature and substance—the haptic presence, as it were—of materials. Patrick Hogan's paintings partake of this sensibility. In his work of the earlier seventies Hogan floats elusive pools of muted color in panels of pressed kapok, the surfaces and contours of which are shaved and beveled to amplify their sculptural presence. Since 1978 Hogan has sought a more direct presentation of materiality, albeit one in which material still exists in suspension within some other covering or surrounding stuff.

In the recent paintings the medium of suspension is a layer of translucent acrylic so thick and waxy that the large pockmarks and bubbles on its surface are incorporated importantly into the composition—and the “feel”—of the paintings. Beneath this gel, even seeming to generate it, lie beds of cracked or streaked pigment. Embedded in the gel and the pigment are networks of tightly-wound rope, which determine the contours of eccentric geometric forms. Sometimes two contrasting networks of rope—one elongated, the other squat, or one describing a single form while the other fractures the caked pigment into several interlocking segments—are placed side by side.

Hogan's most recent paintings, his largest, are dominated by the rope. It winds throughout, replacing the gelatinous cover with a ridged and paint-flecked surface of its own. The winding cord seems to squeeze the caked—but now much frothier—pigment up from the bottom into a confined central area and occasional gaps in the rope trails.



Born in Los Angeles, 1947

Lives in Los Angeles

Education

California State University, Northridge,
1965-70

Selected Group Exhibitions

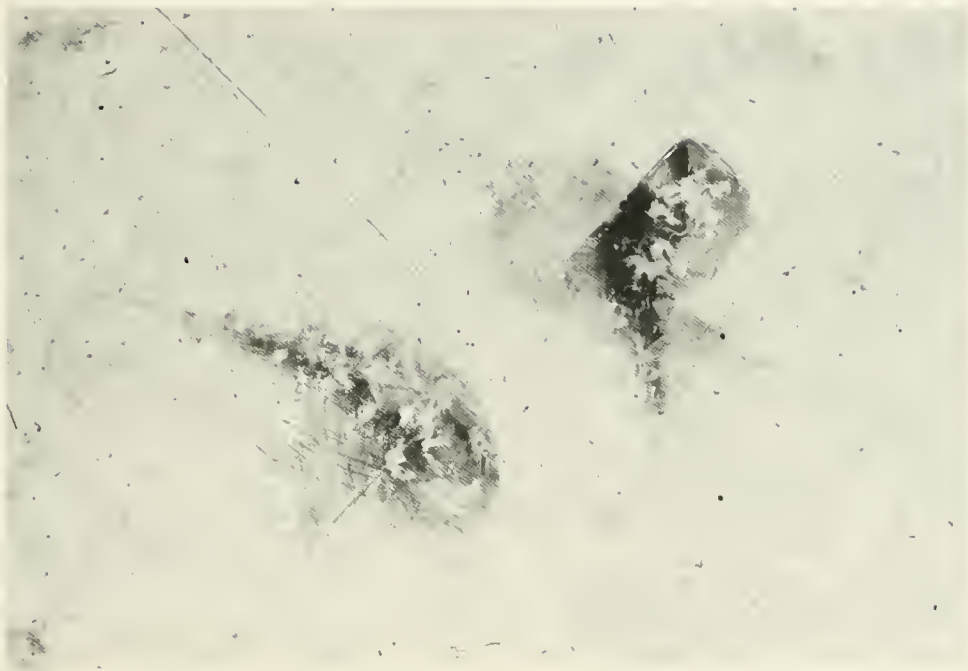
Los Angeles County Museum of Art, *Contemporary Art Council New Talent Award Winners, 1970*, November 3-December 27, 1970. Catalogue with text by Jane Livingston
Pace Gallery, New York, *A Decade of California Color*, November 7-December 2, 1970

Los Angeles County Museum of Art, *24 L.A. Artists*, May 11-July 4, 1971

Sidney Janis Gallery, New York, *Los Angeles '72*, May 11-June 3, 1972. Catalogue with texts by Maurice Tuchman and Jane Livingston

Pasadena Art Museum, *Southern California Attitudes 1972*, September 19-November 5, 1972. Catalogue with text by Barbara Haskell

Los Angeles County Museum of Art, *Ten Years of Contemporary Arts Council Acquisitions*, December 19, 1972-March 4, 1973



22.

Untitled. 1974

Molded foam and Rhoplex, 30 x 44"

Lent by the artist, courtesy Tortue Gallery,
Santa Monica

San Francisco Museum of Art, *Market Street Program: 9 Los Angeles Artists*, July 20-September 2, 1973

Santa Barbara Museum of Art, *15 Abstract Artists: Los Angeles*, January 19-March 10, 1974. Catalogue with text by Ronald Kuchta
John Doyle Gallery, Chicago, *Group Show*, April 1974

Whitney Museum of American Art, New York, *1979 Biennial Exhibition*, February 6-April 8, 1979. Catalogue with texts by John G. Hanhardt, Barbara Haskell, Richard Marshall, Mark Segal and Patterson Sims

Selected One-Man Exhibitions

Orlando Gallery, Encino, California, *Recent Paintings*, September 5-27, 1969

Michael Walls Gallery, Los Angeles, *Recent Paintings*, December 1972

Michael Walls Gallery, New York, *Recent Paintings*, October 1974

Los Angeles Institute of Contemporary Art, *Recent Paintings*, April 18-May 12, 1978

Selected Bibliography

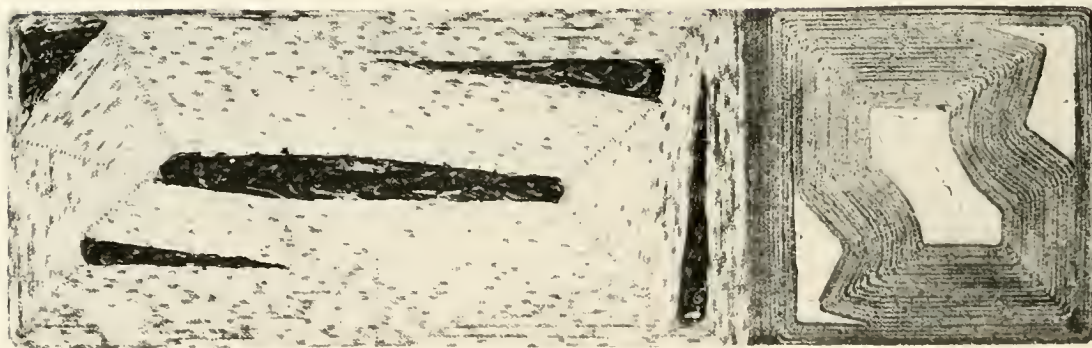
Fidel Danieli, "Review Exhibition, Orlando Gallery," *Art International*, vol. 14, January 1970, p. 86

Peter Plagens, "Review: Contemporary Art Council New Talent Awards," *Artforum*, vol. 9, January 1971, pp. 91-92

Jane Livingston, "Three Reconnoitering Artists," *Art in America*, vol. 59, May-June 1971, pp. 114-117

Peter Plagens, "From School Painting to a School of Painting in Los Angeles," *Art in America*, vol. 61, March-April 1973, pp. 36-41

Jeremy Gilbert-Rolfe, "Reviews by Jeremy Gilbert-Rolfe," *Artforum*, vol. 13, January 1975, pp. 71-72



23.

Untitled. 1978

Rope and acrylic on canvas on plywood,
18 x 60"

Lent by the artist, courtesy Tortue Gallery,
Santa Monica



24.

Untitled. 1979

Rope and acrylic on canvas on plywood,
70 x 69"

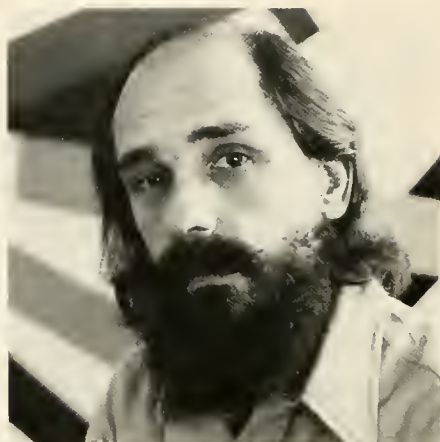
Lent by the artist, courtesy Tortue Gallery,
Santa Monica

TOM HOLSTE

Over most of the last decade Tom Holste has explored color substances, especially those substances unusual to common studio practice, and realized these explorations in increasingly bolder and more expansive compositional schemes. Even in his straightforward horizontal canvases of 1974, Holste allowed stroke after stroke of sprayed acrylic to accrue on a prepared ground until the canvas shimmered with soft, graceful arcs and crosshatchings—an exploration of process resulting in a highly sensual image.

A radical step taken on a small scale later that year led Holste to treat materials as factors in what is essentially an exploration of sculptural relief, no matter how planar and pigment-oriented the method. The bite-size scale pertains into the paintings of 1976, paintings characterized by industrial (and often weathered) hues, geometric arrangement and frequent shifts in low relief. Texture and other sculptural factors figure more and more in Holste's thinking, indicating a growing concern for the materiality of pictorial elements—the painting-sculpture hybrid of many Californians in the past decade. The tough, steely chromatic range of Holste's palette bespeaks another California influence, the austere geometries of John McLaughlin. The range of colors and ever-increasing vivacity of Holste's always poised geometric arrangements point to a third source, the Kachinas of desert Indian cultures.

Holste's multi-segmented painting-sculptures become larger and more centrifugal through 1977, until they start to fragment and become multipartite wallworks. By 1978 they have become quite sizeable and, interestingly, have begun to assume formats which—at first quite by accident—recall the dynamic geometric paintings of the Russian Suprematists. The energy of this historically redolent format combines with the shifting physical depth of the different segments to enhance the variety of compositional rhythms and colors—amplifying as well Holste's purely painterly vigor.



Born in Evanston, Illinois, 1943

Lives in Modjeska Canyon, California

Education

California State University, Fullerton, 1964-67, B.A.; 1967-68, M.A.

Claremont Graduate School, California, 1969-70, M.F.A.

Selected Group Exhibitions

Pomona College, Montgomery Art Gallery, Claremont, California, *Artist's Gallery*, June 1-8, 1970

Los Angeles County Museum of Art, *Market Street Program*, February 22-March 12, 1972

Cusack Gallery, Houston, *Works on Paper*, December 11, 1972-January 8, 1973

John Doyle Gallery, Chicago, *West Coast and New York Artists*, December 1973

Newport Harbor Art Museum, California, *Aber, Buchanan, Holste*, September 11-October 17, 1976. Catalogue with text by Betty Turnbull

The Museum of Modern Art, New York, *Los Angeles Painters*, September 21-December 5, 1976

Long Beach City College Fine Arts Gallery, California, *Abstract Painting: A Selected*

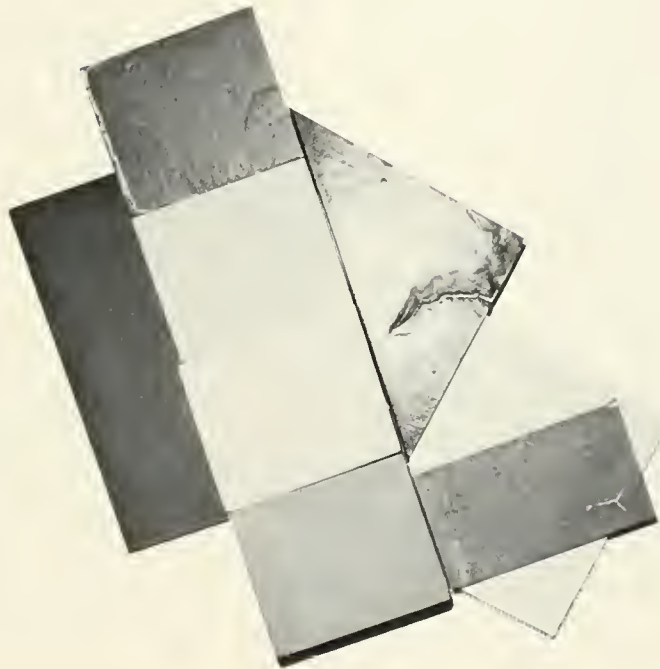
Exhibition, February 14-March 14, 1977. Catalogue with text by Michael Auping
 California State University, Los Angeles, *Miniature*, October 3-November 10, 1977. Catalogue with text by Sandy Ballatore
 Otis Art Institute of the Parsons School of Design, Los Angeles, *4 Artists: Guy de Cointet, Tom Holste, Anthony Hernandez, Steve Kahn*, September 14-October 14, 1979
 John Weber Gallery, New York, *Mind Set: An Ongoing Involvement with the Rational Tradition*, December 5-22, 1979. Catalogue with text by John Weber
 Fort Worth Art Museum, *Alice Aycock, Tom Holste, Michael Singer*, November 14, 1980-February 1, 1981. Catalogue with text by David Ryan

Selected One-Man Exhibitions

La Jolla Museum of Contemporary Art, *The Subtle Image*, August 15-September 13, 1970
 Irving Blum Gallery, Los Angeles, *Tom Holste*, January 18-February 1972
 Newspace Gallery, Newport Beach, California, *Tom Holste/Recent Paintings*, January 14-February 15, 1973
 Newspace Gallery, Los Angeles, *Tom Holste*, December 13, 1973-January 15, 1974
 Saddleback College, Mission Viejo, California, *Tom Holste, Paintings and Drawings*, January 26-February 18, 1976
 Newspace Gallery, Los Angeles, *Tom Holste, Drawings*, March 6-31, 1976
 Newspace Gallery, Los Angeles, *Tom Holste*, November 13-December 8, 1976
 Newspace Gallery, Los Angeles, *Tom Holste*, October 18-November 12, 1977
 Newspace Gallery, Los Angeles, *Tom Holste/Paintings*, May 15-June 16, 1979

Selected Bibliography

Melinda Terbell, "A Break for the Artist," *Art News*, vol. 73, January 1974, p. 67
 Peter Frank, "Review: Tom Holste," *Artforum*, vol. 16, February 1978, pp. 76-77
 Peter Frank, "Unslick in L.A.," *Art in America*, vol. 66, September-October 1978, pp. 84-91



25.

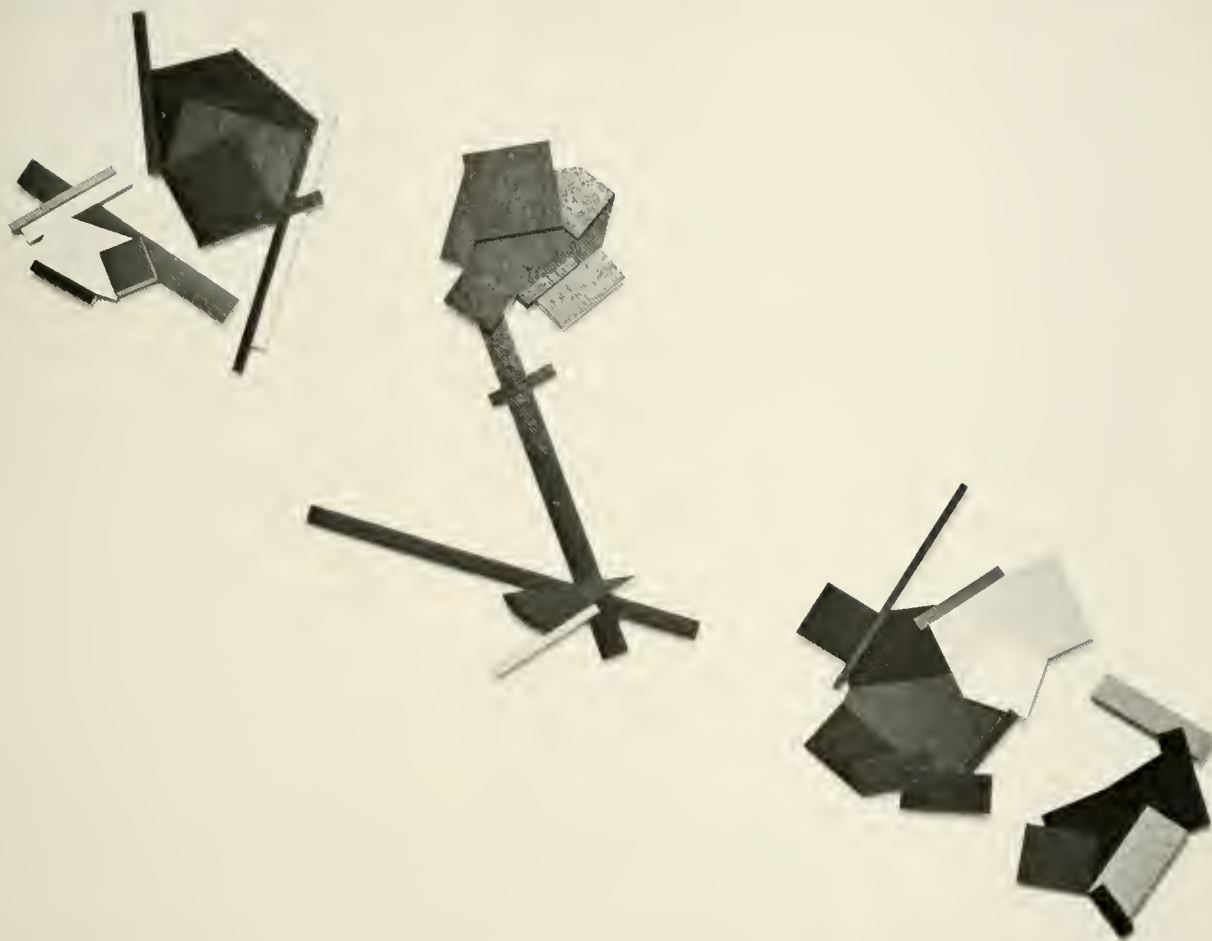
No. 11. 1976

Enamel, canvas and cast acrylic on wood,
 12 x 13"

Private Collection, Los Angeles



26.
No. 3. 1978
Cast Rhoplex on plywood, 7 parts, 54 x 81"
at furthest extensions
Lent by the artist, courtesy Newspace
Gallery, Los Angeles



27.
No. 1. 1980
Cast Rhoplex on plywood, 5 parts, 84 x 109"
at furthest extensions
Lent by the artist, courtesy Newspace
Gallery, Los Angeles

BARBARA KRUGER

Barbara Kruger's art has shifted more radically in direction than any other body of work in *19 Artists—Emergent Americans*. The repetition of modules, the incorporation of textile-oriented material and the generally exuberant spirit of her early work indicate that Kruger was searching for decorative possibilities within the context of serious art. But Kruger herself could maintain this line of exploration only so long. By 1975 her attention had turned more to writing. At first concentrating on poetry, Kruger evolved a narrative voice, but kept its imagery and language spare and poetically inflected. When she returned to visual concerns in 1977, she brought her words with her.

In the past three years Kruger's work has contained two basic components, words and photographic images. In the sequences of coupled photographs and narratives she fabricated (in book as well as exhibition form) in 1978, Kruger addressed both autobiographical and more widely social subjects. Many of the *Picture/Readings*, *Remainders* and *Private Sectors/Public Spaces* muse on personal matters or describe brief, possibly fictional *mise-en-scènes*. Many others take aim at the worrisome foibles of contemporary society.

Dread is the underlying sentiment in Kruger's more abstract, oblique *Scrutiny* series of 1979. This series pairs two frames of verbal content with two of pictorial content; the mood is one of cold, antiseptic violation. The most recent series of photo-wordworks incorporates only found imagery, and subjects that imagery to terse and poetically elliptical, but still illuminating formal and verbal analysis applied directly to it.



Born in Newark, 1945

Lives in New York

Education

Syracuse University, 1965

Parsons School of Design, New York,
1966-67

School of Visual Arts, New York, 1968

Selected Group Exhibitions

Whitney Museum of American Art, New
York, 1973 *Biennial Exhibition*, January 10-
March 18, 1973

Florida State University, Tallahassee,
Thickening Surface, February 5-27, 1976.

Catalogue with text by John Perreault
San Francisco Art Institute, *The Annual*,
June 5-August 28, 1977. Catalogue with
text by Jim Pomeroy

Los Angeles Institute of Contemporary Art,
Narrative Themes / Audio Works, July 9-
August 26, 1977. Traveled to Artists Space,
New York, January 21-February 25, 1978

N.A.M.E. Gallery, Chicago, *Daley's Tomb*,
March 10-April 2, 1978

5 Bleeker Street, New York, *The Manifesto
Show*, April 15-May 6, 1979

University of Hartford, *Imitation of Life*,
November 6-28, 1979

Rosa Esman Gallery, New York, *Word /
Object / Image*, December 11, 1979-
January 5, 1980

Padiglione d'Arte Contemporanea di Milano,
Italy, *Four Different Photographers*,
February-March 1980

Selected One-Woman Exhibitions

Fischbach Gallery, New York, *Barbara
Kruger*, January-February 1974

John Doyle Gallery, Chicago, *Barbara
Kruger*, March-April 1976

Ohio State University, Columbus, *Barbara
Kruger*, November 14-25, 1977

Artists Space, New York, *Barbara Kruger*,
January 21-February 18, 1978

Franklin Furnace, New York, *Photograph /
Paragraph*, January 3-February 5, 1979

ARC Space, Seattle, April 15-May 15, 1980

The Institute for Art and Urban Resources
at P.S. 1, Long Island City, New York,
December 1, 1980-January 25, 1981

Selected Bibliography

Elizabeth Weatherford, "Women in the
Arts," *Ms. Magazine*, vol. 1, May 1973, p. 28

Noel Frackman, "Review," *Arts Magazine*,
vol. 49, March 1975, p. 8

Peter Frank, "Review," *Art in America*,
vol. 64, July 1976, p. 103

Jack Burnham, "Review of Daley's Tomb
Show at N.A.M.E.," *The New Art Examiner*,
August/September 1978

Ross Bleckner, "Transcendent Anti-
Fetishism," *Artforum*, vol. 17, March 1979,
pp. 50-56



The technology of disposability
The appearance of stucco
The diving board as metaphor
The appreciation of athletic prowess



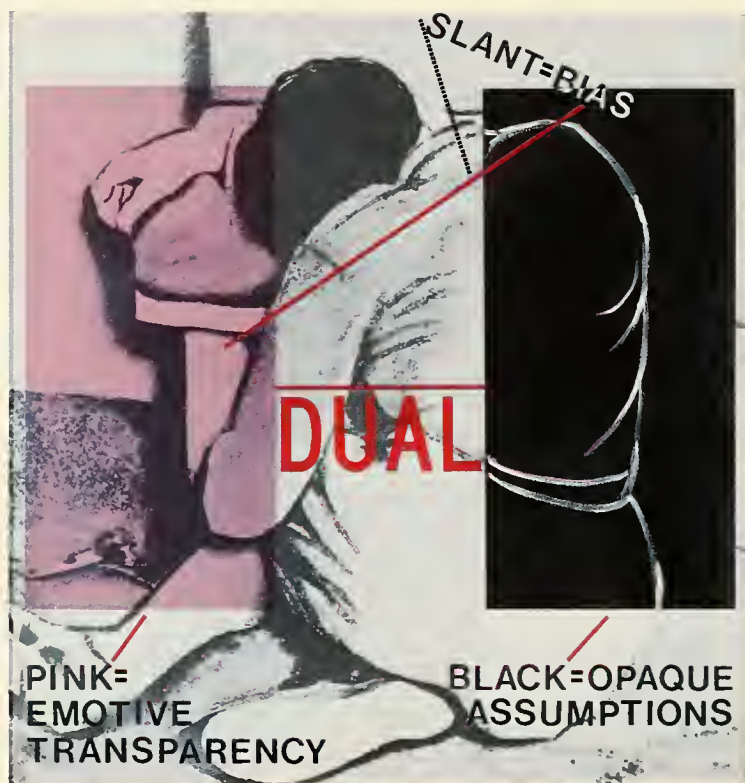
Wait

28.

Scrutiny, 1979

Color C print, photostat and text on paper,
20 x 96"

Collection of the artist



29.

Dual. 1979

Photostat and collage on paperboard,
31 x 32"

Collection Ross Bleckner, New York



30.

Trance. 1980

Photostat and collage on paper, 37 x 50"

Collection of the artist

PHILIP LARSON

Architectural references abound in current art, but few of those references are to the specifics of architectural history. Details from this history are the very basis for Philip Larson's sculpture—with details from the histories of a few other disciplines thrown in for good measure. Larson, a scholar specializing in American architecture since 1880, turns elaborations of architectural archetypes into entirely self-contained, often physically weighty forms, forms which are cast in iron—in knowing emulation of the rough, iron-casting techniques of the Industrial Revolution.

Rather than merely borrowing strength and agility from their sources, the sculptures point to geometrical coincidences in those sources, restating them in more purely tactile, contemplative and symbolic ways, at a remove from function. Spirals in *The Four Chimneys*, for example, suggest smoke, while droplet-shaped apertures of *The Four Wells* signify water.

The slightly earlier wall sculptures in the exhibition do not derive as directly from architecture. But they, too, reflect a sensibility interested in the embellishment of the elemental—the elemental bar here elaborated in terms of rounded line. Indeed, for all his use of iron and steel, Larson's adherence to linear vocabularies bespeaks the mind of a draughtsman. These vocabularies come to the fore in Larson's recent prints and drawings—and so does a sculptor-architect's love of material, especially malleable metals and the soft, unstable azure of drafting paper. This is apparent in paper works such as *The Two Hinges* and *The Two Drains*—works which also evince Larson's erudition beyond architecture, in engineering, astronomy and music.



Born in Ventura, California, 1944

Lives in Minneapolis

Education

Bethel College, St. Paul, 1962-64

University of Minnesota, Minneapolis,
1964-66, B.A.

Columbia University, New York, 1966-70,
Ph.D.

Group Exhibition

Minneapolis Institute of Arts, *Steven Beyer, Albrecht Dumke, Philip Larson*, February 9-March 25, 1978

One-Man Exhibitions

Madison Art Center, Wisconsin, *Threes and Fours Series*, November 7-30, 1975

Bethel College Gallery, St. Paul, *Winter Light*, January 5-23, 1976

Hanson-Cowles Gallery, Minneapolis, *Bars and Plates*, August 11-September 10, 1977

Glen Hanson Gallery, Minneapolis, *Cast Iron — Gold Leaf*, February 23-March 30, 1978

Bibliography

Jacqueline Brody, "Prints and Photographs Published: Philip Larson, *The Four Stencils*," *The Print Collector's Newsletter*, vol. 9, May-June 1978, p. 52



31.

The First Bar. 1977

Forged steel, 6 x 120 x 3"

Lent by the artist, courtesy Glen Hanson
Gallery, Minneapolis

The Second Bar. 1977

Forged steel, 6 x 99 x 3"

Collection Walker Art Center, Minneapolis,
Gift of Mr. and Mrs. Russell Cowles II



32.
The Four Chimneys. 1979
Cast iron, 4 units, ca. 16 x 20 x 12" each
Lent by the artist, courtesy Glen Hanson
Gallery, Minneapolis



33.

The Two Hinges, or "The Betrayal." 1979

Silkscreen and gold leaf on architectural
linen, 2 parts, 24 x 36" each

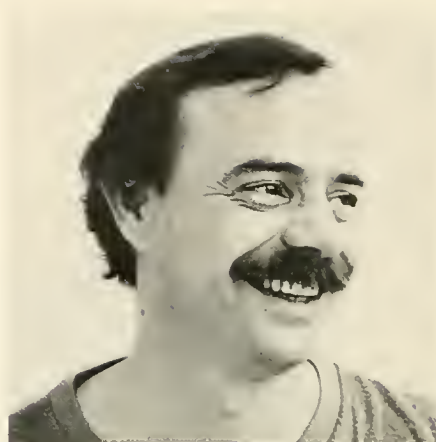
8/25

Collection of the artist

JIM RICHARD

Jim Richard's treatment of his contemporary archetypes concerns nothing less than the effect of light itself on our vision. This is not to deny that Richard is also concerned with the whole repertory of twice-told clichés—the kitschy furniture, the bourgeois trappings, the pristine rightness of the show-room, and the neat, bold lines and hot pastels with which we *expect* all these to be rendered. But, where another artist would conjure up all this in a flat and uninflected manner, Richard animates his spaces with the most astoundingly lambent light this side of a Caspar David Friedrich sunset. The silly interior and exterior views hardly seem to merit such delicate treatment, and hardly seem capable of retaining such lucidity and poignancy. But they do. Richard achieves his marriage of the glorious and the crude with a spare and knowing use of shadows and highlights—a kind of comic-strip chiaroscuro made masterful—and an ability to coax tonality out of flat hues and cleanly described shapes.

Richard's style stresses the commerciality of his imagery, but so, parodically, do the fillips he often introduces into that imagery—fillips, that is, on a level not of rendition but of content. This is demonstrated most of all in the paintings and drawings of rooms in which the centerpiece is not a striking coffee table or dining setting, but art work. The art work is a good deal more daring than the interior design around it; Richard seizes gleefully on the incongruity of a painting of a power plant or a city's shoreline hung in a cozy den, or a spiky, outsize, harshly metallic or otherwise ungainly free-standing sculpture introduced into a suburban living room.



Born in Port Arthur, Texas, 1943

Lives in New Orleans

Education

Lamar University, Beaumont, Texas, 1961-65, B.S.

University of Colorado, Boulder, 1966-68, M.F.A.

Selected Group Exhibitions

Whitney Museum of American Art, New York, *Extraordinary Realities*, October 16-December 2, 1973. Traveled to Everson Museum of Art, Syracuse, New York, January 15-February 18, 1974; Contemporary Arts Center, Cincinnati, March 8-April 27. Catalogue with text by Robert Doty
New Orleans Museum of Art, *1975 Artists Biennial*, June 20-July 20, 1975. Catalogue with text by Jane Livingston

Akron Art Institute, *Contemporary Images in Watercolor*, March 14-April 25, 1976. Traveled to Indianapolis Museum of Art, June 29-August 8; Memorial Art College, University of Rochester, October 1-November 14. Catalogue with text by Robert Doty

Maison de Radio France, Paris, *Louisiana Bicentennial Exhibition*, April 28-May 23, 1976

Château-Musée-Haut-de-Cagnes, Cagnes-sur-Mer, France, *Eleventh International Festival of Painting*, June 30-September 30, 1979. Catalogue with texts by Pierre Sauvaigo, Pierre Provoyeur and Germain Viatte

Mint Museum, Charlotte, North Carolina, *Southeastern Graphics Invitational — 1979: Drawings*, September 9-October 7, 1979. Traveled to Appalachian State University, Boone, North Carolina, October 15-November 15; Gibbes Art Gallery, Charleston, South Carolina, November 27, 1979-January 6, 1980; Asheville Art Museum, North Carolina, January 14-February 25; Hunter Museum of Art, Chattanooga, March 15-May 4. Catalogue with text by Jane Kessler

Contemporary Arts Center, New Orleans, *Louisiana Major Works*, January 12-February 8, 1980. Traveled to University of Southwestern Louisiana, Lafayette, February 15-March 7; R.S. Barnwell Memorial Garden and Art Center, Shreveport, May 10-June 6; Old State Capitol Gallery, Baton Rouge, June 15-July 16; Lawndale Annex, Houston, September 6-28. Catalogue with text by Linda Cathcart

Federal Reserve Board, Washington, D.C., *Art for Collectors*, March 31-May 23, 1980. Catalogue with text by Mary Ann Coley

Louis K. Meisel Gallery, New York, *Summer Group Exhibition*, June 28-September 6, 1980

The Drawing Center, New York, *Selections*, September 13-November 1, 1980

Selected One-Man Exhibitions

Mobile Art Museum, Alabama, *Jim Richard: Drawings*, November 4-30, 1971

Gallery Rebecca Cooper, Washington, D.C., *Jim Richard*, January 13-February 1, 1976

Galerie Simonne Stern, New Orleans, *Jim Richard*, April 17-May 6, 1976



34.

Sunning the Glass Brick. 1978

Ink and felt-tip marker on paper, 23 x 30"

Collection Kevin McCaffery, New Orleans

Gallery 2, Fine Arts Center, Washington State University, Pullman, *Jim Richard*, March 1-21, 1977

New Orleans Museum of Art, *Biennial Winners: Four One-Person Exhibitions*, March 10-April 9, 1978. Catalogue with text by William A. Fagaly

Galerie Simonne Stern, New Orleans, *New Drawings: Jim Richard*, March 11-30, 1978

Gallery Rebecca Cooper, Washington, D.C., *Jim Richard*, September 20-October 16, 1978

Galerie Simonne Stern, New Orleans, *Jim Richard—Drawings and Paintings*, March 15-April 10, 1980

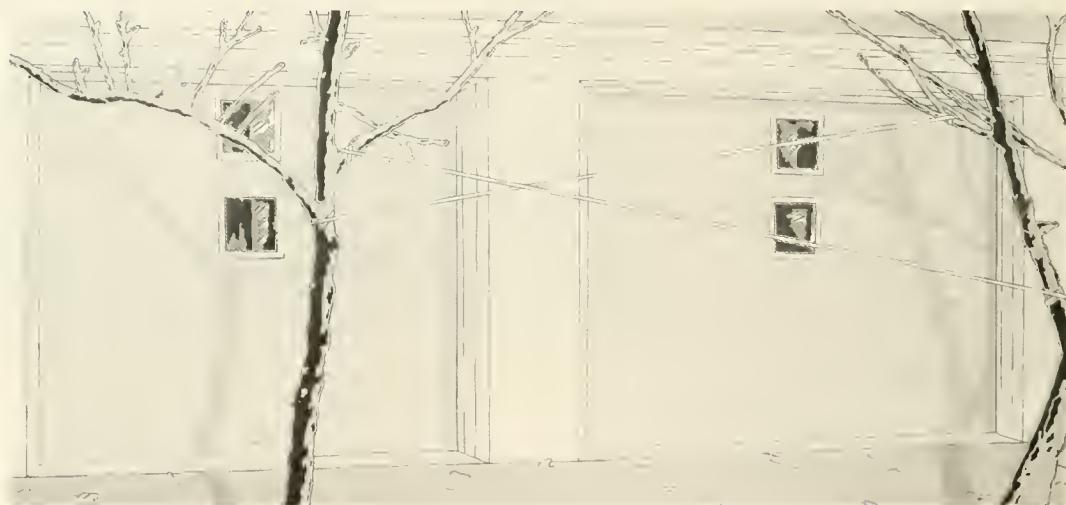
Selected Bibliography

Benjamin Forgey, "Washington D.C. Reviews," *Art News*, vol. 75, April 1976, p. 70

Don Marshall and William Fagaly, "South-eastern Artists: A Cross Section," *Contemporary Art/Southeast*, vol. 2, January 1978, p. 23

Dawn Dedeaux, "Featured Artist, Jim Richard," *Arts Quarterly*, vol. 1, May-June 1979, p. 2

Roger Green, "New Orleans: Forgetting to Care About Art," *Art News*, vol. 78, December 1979, pp. 70-73



35.

Stretchin' It. 1979

Acrylic on canvas, 26 x 55"

Courtesy Galerie Simonne Stern, New Orleans



36.
Viewing the Sculpture. 1980
 Acrylic on canvas, 42 x 56"
 Lent by the artist, courtesy Louis K. Meisel
 Gallery, New York

BILL RICHARDS

Throughout the changes and modifications that his painting has undergone Bill Richards has concentrated with some consistency on the quality of his surfaces and the quality of his line. Richards's line has tended to be rapid and elusive, sometimes obscured and sometimes created by the passage of pigment on the canvas—the omnipresent "wipe" which suggests a brushstroke but has been smoothed down to a velvety near-texturelessness, much like that of a blackboard.

In fact, Richards's works from the early 1970s evoke blackboard imagery—a particular genre of blackboard imagery, that is, the darting white lines and quick ciphers of diagrams scrawled hastily by a football coach while instructing his team and then just as hastily erased. By 1975 the markings are completely submerged in the erasures. The next year Richards modulates this still further, changing the black "board" to green and the wipes to white; the wipes now evince their brushstroke origin clearly, angling at random spots and thus hinting at perspectival recession and chronicling the erratic motion of the hand.

Consigning the brushstrokes to the top and bottom of vertical green canvases in 1977, Richards reintroduces the earlier slate gray—into the strokes themselves, which now become complexly rendered and include separate drawn borders. In the first works Richards painted after moving to New York from Philadelphia in 1978, various recessionary forms float at the top of a format which remains vertical while the bottom "brushstroke" has now metamorphosed into vigorously looping ribbons. Further refinements, playing especially on a widened palette and a reintroduction of the blackboard-like ground, lead to the current very colorful and formally active compositions. Here the relationship of figures and ground has become intricate enough—primarily through Richards's new-found painterliness—to advance mixed, even conflicting, but ultimately cohesive suggestions of recessionary space.



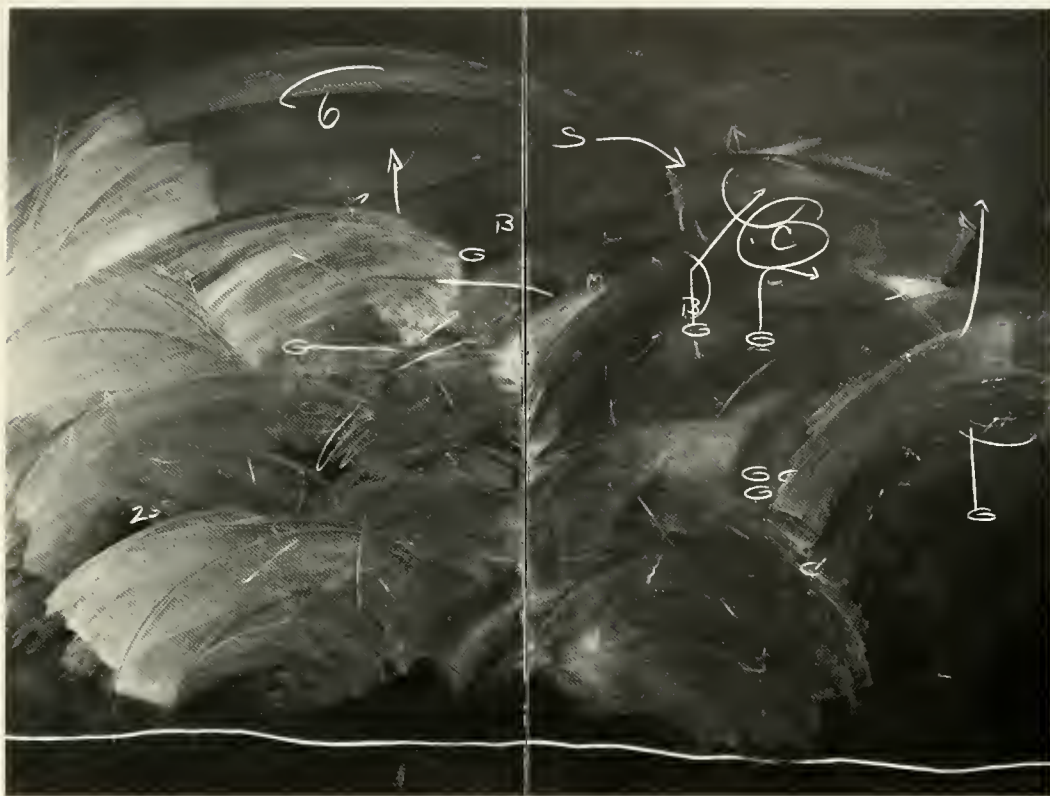
Born in Grantsville, West Virginia, 1936
Lives in New York

Education

Ohio University, Athens, 1954-58, B.F.A.
Indiana University, Bloomington, 1958-60,
M.F.A.

Selected Group Exhibitions

The Institute of Contemporary Art,
Philadelphia, *Atmosphere* '66, 1966
Philadelphia Museum of Art, *Friends Collect*,
January 27-March 12, 1967
Martha Jackson Gallery, New York, *Young
Artists*, June 3-23, 1967
Moore College of Art, Philadelphia,
American Drawing 1968, January 13-
February 16, 1968. Catalogue with text by
Harold Jacobs
Pennsylvania Academy of the Fine Arts,
Philadelphia, *The One Hundred and Sixty-
Third Annual Exhibition: American Painting
and Sculpture*, January 19-March 3, 1968.
Catalogue with text by Joseph T. Fraser, Jr.
The Brooklyn Museum, New York, *Recent
Acquisitions*, February 25-March 30, 1969
New Jersey State Museum, Trenton, *Recent
Acquisitions*, March 31-June 3, 1973



37.
Diptych 6 S. 1973
 Oil on canvas, 72 x 96"
 Collection of the artist



38.
Untitled. 1975
 Oil on canvas, 72 x 48"
 Collection Alfred W. Cortese, Jr.,
 Washington, D.C.

The Institute of Contemporary Art,
 Philadelphia, *Made in Philadelphia 2*,
 October 25-December 14, 1974. Catalogue
 with text by Suzanne Delehanty

Whitney Museum of American Art, New
 York, *1975 Biennial Exhibition*, January 20-
 April 9, 1975. Catalogue

One-Man Exhibitions

Vanderlip Gallery, Philadelphia, *Bill
 Richards*, February 17-March 17, 1968

Henri Gallery, Washington, D.C., *Bill
 Richards: Drawings and Paintings*,
 November 10-December 3, 1973

Marian Locks Gallery, Philadelphia, *Bill
 Richards*, April 1975

Olympia Galleries, Ltd., Philadelphia, *Bill
 Richards*, October 29-November 20, 1976.
 Catalogue

La Bertesca Gallery, Düsseldorf, *Bill
 Richards*, March 1977. Traveled to La
 Bertesca Gallery, Genoa

Seigfred Gallery, Ohio University, Athens,
Recent Paintings by Bill Richards, January
 29-February 17, 1979. Catalogue with text by
 Donald Roberts

Selected Bibliography

Cynthia Goodman, "Made in Philadelphia
 II," *Art Philadelphia*, November-December
 1974, pp. 6, 13

Susan Heinemann, "'Made in Philadelphia
 2,' Institute of Contemporary Art, Phil-
 adelphia," *Artforum*, vol. 13, January
 1975, pp. 65-68

Ann Jarmusch, "Two out of Eight (Philadel-
 phia)," *Art News*, vol. 76, January 1977,
 pp. 92-94

Ann Jarmusch, "Bill Richards," *Arts
 Exchange*, vol. 1, January-February 1977,
 p. 33

Peter Frank, "Bill Richards at Olympia
 (Philadelphia)," *Art in America*, vol. 65,
 March 1977, pp. 118-119



39.
Thirteen Ways of Looking at a Blackbird.
1980
Oil and acrylic on canvas, 90 x 66"
Collection of the artist

DARRYL SAPIEN

The interaction of myths and symbols from many cultures is a Jungian concept explored at its sources and built upon to powerful effect by Darryl Sapien. This interaction lies at the core of Sapien's performances and the static imagery they generate—imagery which acts as the "scores" of these presentations. Sapien harnesses this pan-cultural information in order to delineate narrative or declamatory spectacles concerning personal and societal factors and incidents.

In *The Principle of the Arch* of 1977, for instance, Sapien builds a complex structure in story and movement around the demise of a very long love-relationship, while in *Crime in the Streets*, an outdoor work of 1978, he addresses the issue of survival amidst urban violence as a social and personal phenomenon—bringing in Greco-Roman mythology, Tarot imagery and other historical sources. The 1976 performance *Within the Nucleus* focuses formally and contextually on the double-helix structure of deoxyribonucleic acid, the building block of genetic continuity and thus, life itself. The 1980 *Hero* advances another continuity, that of the hero myth, culling examples of the myth from many cultures and combining them to send the ultimate hero on his ultimate course.

Symbology enters not only the performances themselves, but the notations for and from the performances. And Sapien is keenly aware of how his source elements function as symbols, even presenting them parodically as road signs in some drawings. These, in turn, are subsumed—at least in the cases of *Principle of the Arch*, *Crime in the Streets* and *Hero*—into board game-like notations, notations which provide a key to the performances (a "game plan," if you will) rather than a formalization of their possible reconstruction.



Born in Los Angeles, 1950

Lives in San Francisco

Education

San Francisco Art Institute, 1971-72,
B.F.A.; 1974-76, M.F.A.

Selected Group Exhibitions

Hansen-Fuller Gallery, San Francisco,
Introductions '74, July-August 1974
Illinois Bell Lobby Gallery, Chicago, 17
Artists — Hispano / Mexican, American / Chicano, March 9-April 2, 1976. Traveled to
Witte Memorial Museum, San Antonio, May
1-July 28; De Cordova Museum, Lincoln,
Massachusetts, August 15-October 1;
Illinois State Museum, Springfield, October
3-December 5; Mexican Museum, San
Francisco, January 12-February 19, 1977;
Boise Gallery of Art, March 12-April 10.
Catalogue with text by Robert Glauber
San Francisco Museum of Modern Art,
*Painting and Sculpture in California:
The Modern Era*, September 3-November 21,
1976. Traveled to National Collection of
Fine Arts, Smithsonian Institution,
Washington, D.C., May 20-September 11,
1977. Catalogue with texts by Henry
Hopkins and Walter Hopps

San Francisco Art Institute, *Other Sources*,
September 17-November 7, 1976.
Catalogue with text by Carlos Villa

Gallery Paule Anglim, San Francisco, *Group Show*, March 1-April 1, 1977

Arte Fiera di Bologna, Italy, *Arte Fiera di Bologna*, May 29-June 6, 1977. Catalogue with text by Arturo Schwartz

Kanagawa Prefectural Hall, Tokyo, *Tokyo-Bay Area Exchange*, October 25-November 15, 1977

San Diego Museum of Art, *California-Hawaii Biennial*, April 15-May 30, 1978

The Sense of the Self – Self-Portrait to Autobiography. Organized by independent Curators Incorporated, New York. Traveled to Neuberger Museum, State University of New York, Purchase; New Gallery of Contemporary Art, Cleveland, November 26, 1978-May 1980. Catalogue with texts by Nina Sundell and Ira Licht

San Francisco Museum of Modern Art, *Space Time Sound 1970's – A Decade in the Bay Area*, December 21, 1979-February 10, 1980. Catalogue with text by Suzanne Foley

Selected One-Man Exhibitions and Performances

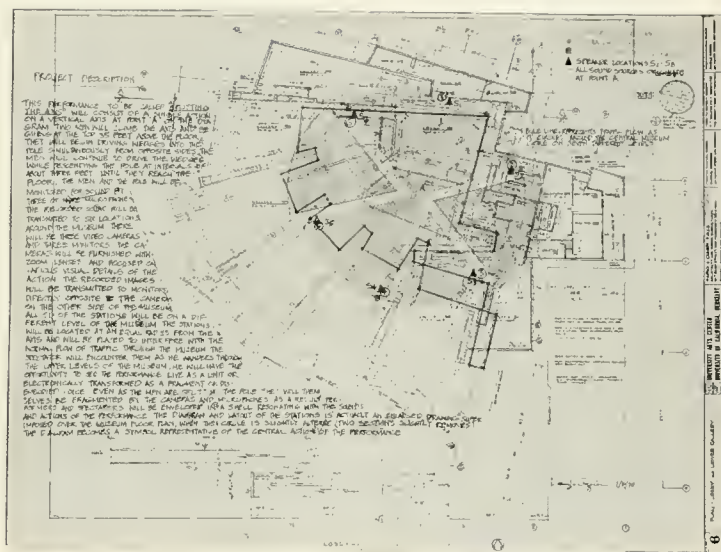
San Francisco Art Institute, *Synthetic Ritual*, December 21, 1971 (performance)

Ruins of the Suto Baths on the Pacific, San Francisco, *Split-Man Bisects the Pacific*, September 24, 1974 (performance)

University Art Museum, University of California, Berkeley, *Splitting the Axis*, September 21, 1975 (performance)

San Francisco Museum of Modern Art, *Within the Nucleus*, March 21, 1976 (performance)

The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York, *The Principle of the Arch*, March 19, 20, 1977 (performance)



40.

Splitting the Axis: Project Description. 1975
Colored pencil and ink on Xerox paper,
18 x 24"

Lent by the artist, courtesy Gallery Paule Anglim, San Francisco



41.

Work in Progress. 1977

Colored pencil on vellum, 20 x 16"

Lent by the artist, courtesy Gallery Paule Anglim, San Francisco

Union Gallery, San Jose State University, California, *Works in Progress*, November 7-December 7, 1977

Adler Alley, San Francisco, *Crime in the Streets*, August 21, 1978 (performance)

Gallery Paule Anglim, San Francisco, *Darryl Sapien*, February 2-March 2, 1979

Ruins of Playland-at-the-Beach, San Francisco, *Portrait of the Artist x 3*, September 1, 1979 (performance)

Newport Harbor Art Museum, California, *Hero*, July 2, 3, 1980 (performance)

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Carter Ratcliff, "Report from San Francisco," *Art in America*, vol. 65, May-June 1977, pp. 58-59

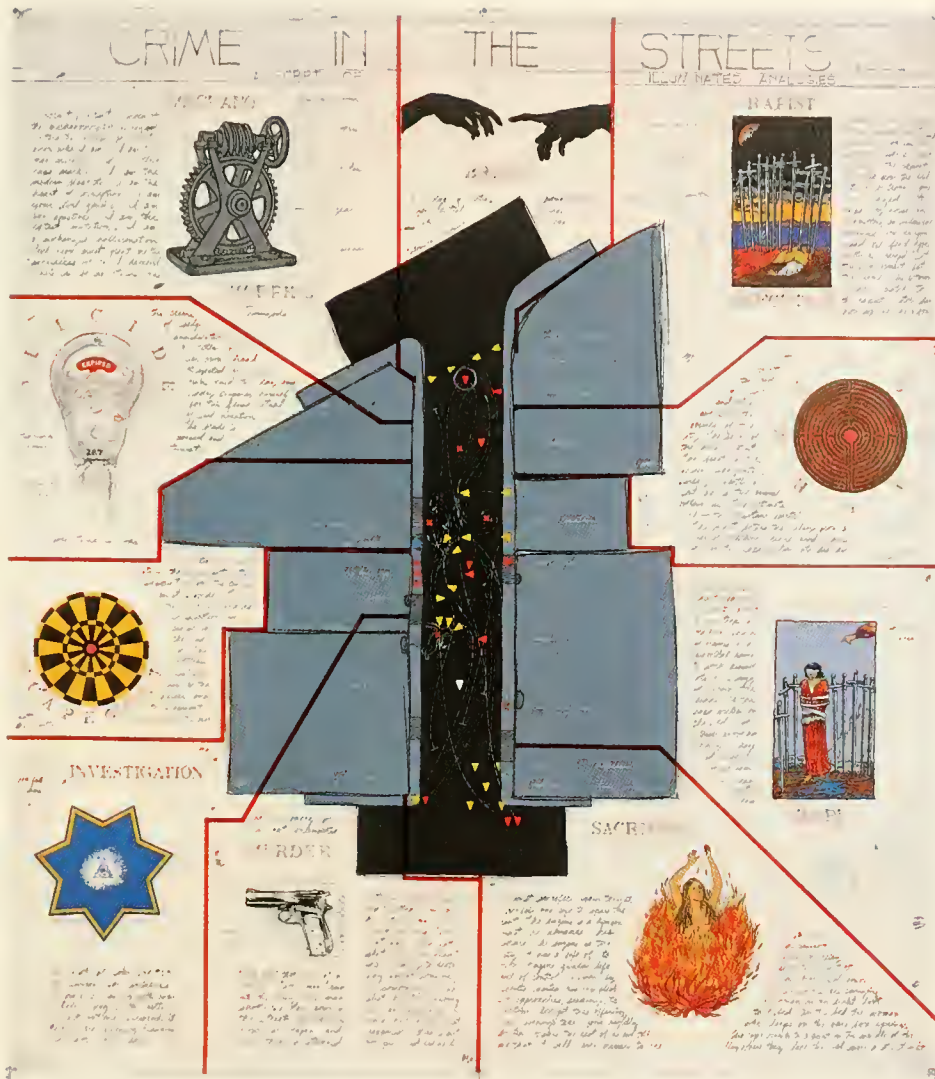
Lynn Hershman, "California Oggi," *Data*, vol. 27, September 1977, p. 60

William Kleb, "Art Performance, San Francisco," *Performing Arts Journal*, vol. 1, Winter 1977, pp. 47-48

Maira Roth, "Towards a History of Performance Art in California," *Arts Magazine*, vol. 52, January-February 1978, pp. 94-103

Maira Roth, "Interview with Darryl Sapien," *High Performance*, vol. 1, June 1978, p. 4

Hal Fischer, "San Francisco — Reviews," *Artforum*, vol. 17, November 1978, pp. 80-81



42.
Crime in the Streets. 1978
 Colored pencil, vinyl paint and ink on acetate, 47 x 41"
 Lent by the artist, courtesy Gallery Paule Anglim, San Francisco

NORIE SATO

Since its introduction into the realm of art, much video art has derived its conception and/or imagery from painting, sculpture and studio processes. In Norie Sato's drawings and prints the derivation is reversed; the restrained, almost gray tonality, the unemphatic but multiple horizontal lines, and the random incidents which float in these shimmering seas with the same near-invisibility are taken from the imagery she develops in her videotapes and installations incorporating video screens. But the origin in the video format of Sato's static imagery is evident even to the eye unaccustomed to her tapes and installations: the scan lines and snow patterns familiar to any watcher of the television screen are the essential sources.

A wide array of substances and processes is used in the fabrication of these elusive pictures: lithography, watercolor, aluminum powder, pastel, intaglio, woodcut and various means of re-forming the surface of the paper combine to elucidate and obscure an updated Ukiyo-e ("floating world").

The translation from video to paper can be made as deftly as it is in Sato's work because her tapes are themselves highly imagistic, and rooted as well in the sensual peculiarities of the video medium. In earlier tapes Sato explores the static-kinetic quality of the ever-present scan lines, suggesting a landscape space whose elements undergo inner flux but exhibit outer harmony. More recent tapes, incorporating straightforward as well as technically manipulated imagery, also pose vertical and diagonal forms—again static and kinetic at once—on the horizontal grounding; the triangle enters as a more self-contained element, an invariably kinetic figure against a field in rhythmic flux.



Born in Sendai, Japan, 1949

Lives in Seattle

Education

University of Michigan, Ann Arbor, 1967-71,
B.F.A.

University of Washington, Seattle, 1972-74,
M.F.A.

Selected Group Exhibitions

The Brooklyn Museum, New York, *30 Years of American Printmaking*, November 20, 1976-January 30, 1977. Catalogue with text by Gene Baro

Seattle Art Museum, Washington, *Northwest '77*, May 19-June 19, 1977

The Brooklyn Museum, New York, *Eight West Coast Printmakers*, May 27-July 16, 1978

The Museum of Modern Art, New York, *Projects Video XXIV*, February 1-27, 1979

Linda Farris Gallery, Seattle, February 8-March 4, 1979

Linda Farris Gallery, Seattle, *Nineteen Artists in Seventy-Nine: An Exhibition in two parts*, August 2-31, 1979. Catalogue with text by Linda Farris

Vancouver Art Gallery, British Columbia,
Lande/Ritchie/Sato, October 26-November
25, 1979

Museum of Art, Rhode Island School of
Design, Providence, *Ten West Coast Print-*
makers, November 8-December 21, 1979

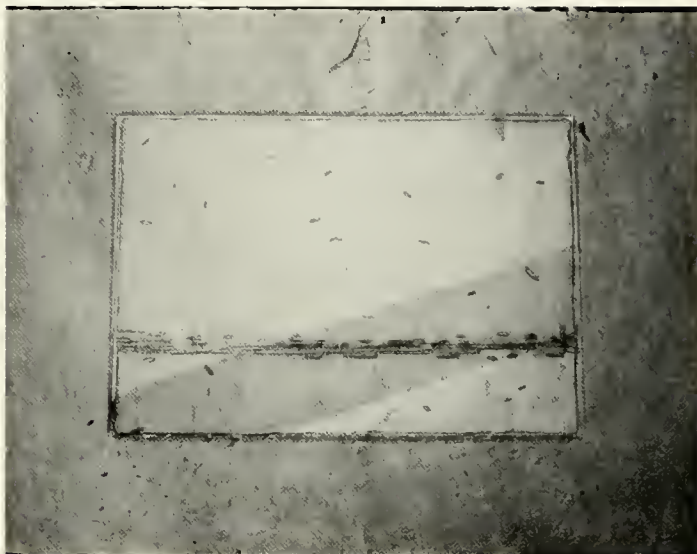
Long Beach Museum of Art, California,
Northwest Video, May 21-June 22, 1980

Los Angeles Institute of Contemporary Art,
Eight Seattle Artists, June 25-July 26, 1980

Selected One-Woman Exhibitions

The Museum of Modern Art, New York,
Activating the Phosphors, March 4, 1980.
Catalogue with text by Barbara London
(Video Viewpoints Lecture)

Whatcom Museum of History and Art,
Bellingham, Washington, *Signal Interfer-*
ence: Interrupted Journey, June 14-July 27,
1980



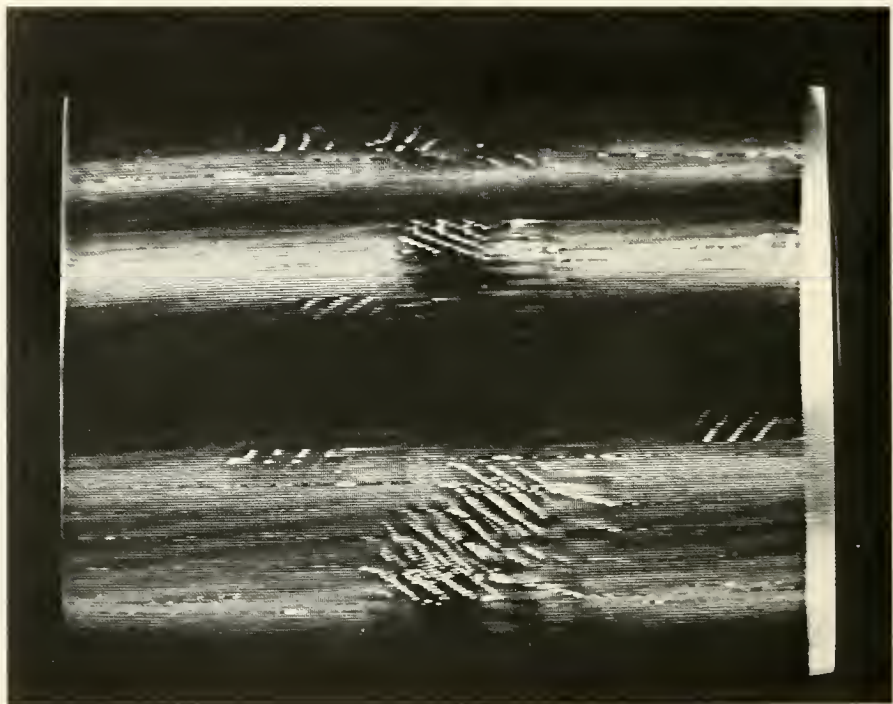
43.

Farewell to Triangle I. 1977

Lithograph, intaglio, relief, watercolor and
chine collé on paper, 11¼ x 17"

a/p V

Collection of the artist



44.
Still from videotape *On Edge*. 1979-80



45.

Traces: Phosphor Reading No. 4. 1979

Graphite, pastel, watercolor and lithograph
on paper, 22 x 28"

Courtesy Linda Farris Gallery, Seattle

GAEL STACK

Gael Stack defines space with the act of demarcation—imbuing the resulting markings with connotative resonance. Lines and fields are the basic components of Stack's paintings and drawings, but in their gestural quality both line and field take on a tentative quality, an inexactness of dimension and of meaning. Visual ambiguity combines with literal ambiguity. One thing is apparent: the images have some sort of direct significance for the artist.

Composed of calligraphic strokes and a welter of overpainting that often give the picture the feel of a palimpsest, Stack's works are like pages from a diary—a diary rendered in pictographs and amplified with color, tonality and the implication of movement. Indeed, it almost seems as if, to keep her diary entries tantalizingly secret from, yet available to our eyes, Stack has located her vocabulary of expression midway between the depicted and the described—at the point where ideograms normally begin to codify into alphabets. The stick-figure simplifications of forms—some recognizable, some stylized into skeletal or contoural ciphers—are less obviously narrative than, say, American Indian picture-stories or even the hieroglyphic inscriptions of the ancient Egyptians. But, as visually handsome and self-contained as Stack's pictures are, they seem to be telling us, indirectly but urgently, that *something happened*.



Born in Chicago, 1941

Lives in Houston

Education

University of Illinois, Champaign-Urbana,
1960-63, 1969-70, B.F.A.

Southern Illinois University, Carbondale,
1970-72, M.F.A.

Selected Group Exhibitions

Oklahoma Art Center, Oklahoma City, *16th Annual National Exhibition of Prints and Drawings*, April 3-May 16, 1974

Del Mar College, Corpus Christi, *8th Annual National Drawing and Small Sculpture Show*, April 1-30, 1974

Museum of Fine Arts, Houston, *New Acquisitions: Works on Paper*, September 14-November 14, 1976

Alley Theater, Houston, *Art-Women: Houston*, October 14-November 27, 1977

N.A.M.E. Gallery, Chicago, *Seven x Nine*, June 16-July 8, 1978

Contemporary Arts Museum, Houston, *Fire*, February 16-April 15, 1979

Alley Theater, Houston, *Doors: Houston Artists*, March 17-25, 1979. Traveled to The Art Center, Waco, Texas, October 27-December 27

Galveston Art Center, Texas, *Prints '79*,
November 25-December 12, 1979
Contemporary Arts Center, New Orleans,
Texas Invitational, May 2-23, 1980

Selected One-Woman Exhibitions

The Graphics Gallery, San Francisco, *Gael Stack*,
January 2-February 2, 1974
Meredith Long Gallery, Houston, *Gael Stack*,
July 25-August 6, 1975
Meredith Long Gallery, Houston, *Gael Stack*,
June 17-26, 1976

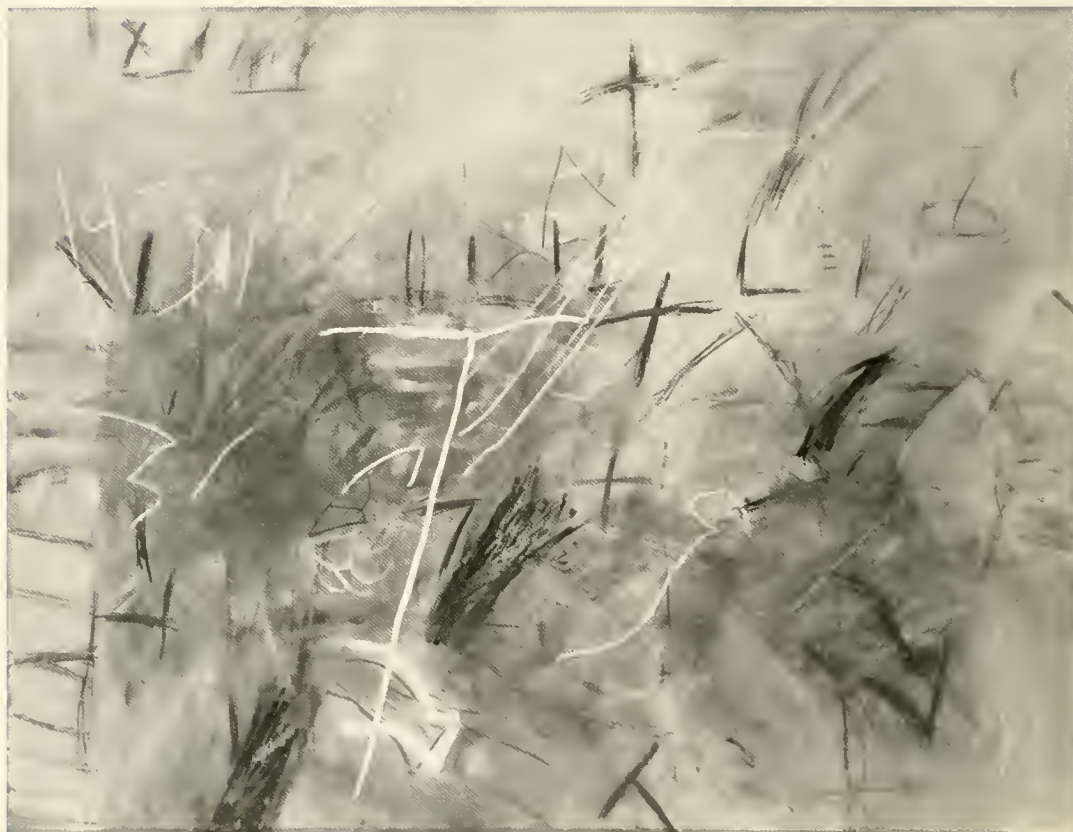
Meredith Long Gallery, Houston, *Gael Stack*,
April 28-May 28, 1977
Museum of South Texas, Corpus Christi,
Gael Stack, November 3-December 18, 1977
Meredith Long Gallery, Houston, *Gael Stack*,
August 2-September 2, 1978
Meredith Long Gallery, Houston, *Gael Stack*,
March 13-April 18, 1980

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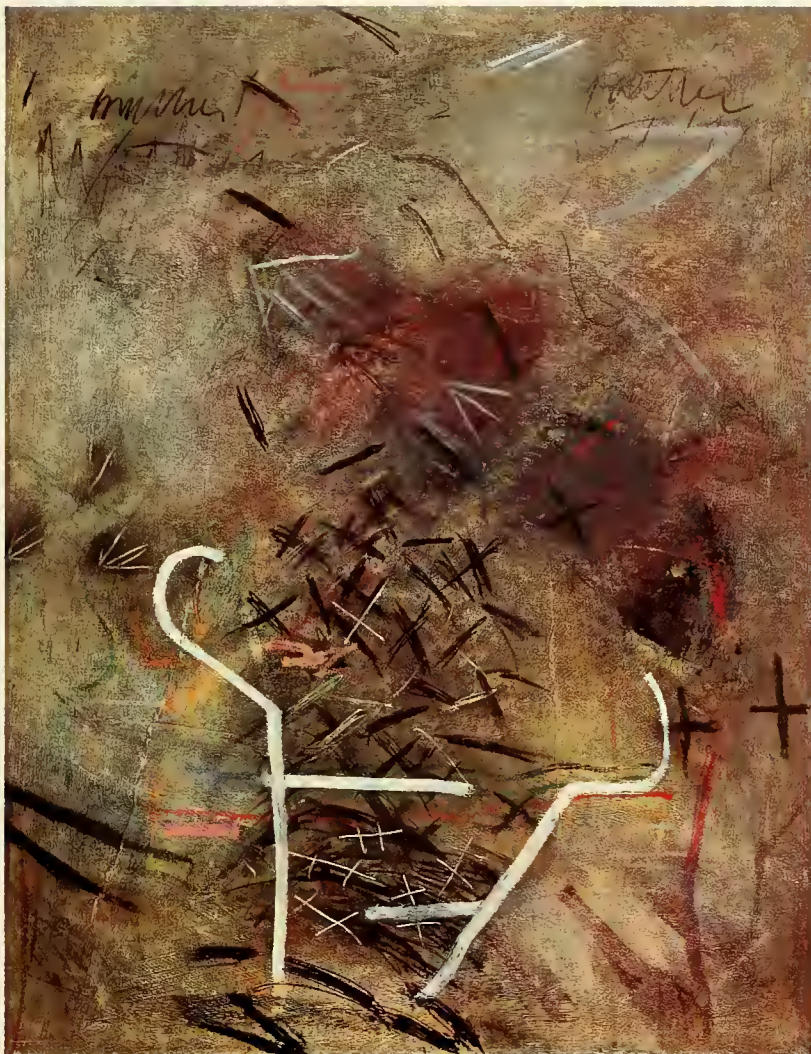
Roberta Smith, "12 Days of Texas," *Art in America*, vol. 64, July-August 1976, pp. 42-49



46.
Up Against the Wall. 1976
Chalk, pencil and crayon on paper, 22 x 29"
Courtesy Meredith Long Gallery, Houston



47.
Untitled. 1979
Oil on canvas, 40 x 52"
Private Collection, Houston



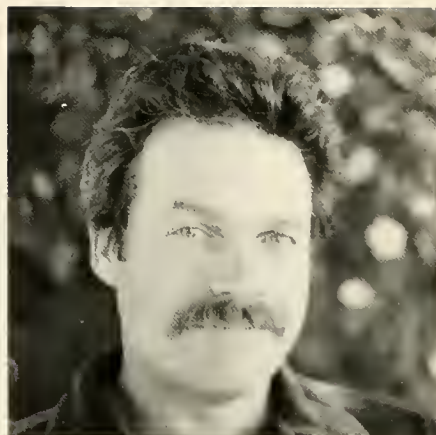
48.
Memento Mori. 1979-80
Oil on canvas, 52 x 40"
Courtesy Meredith Long Gallery, Houston

JOHN WHITE

The paintings, drawings and performances of John White are interrelated to the point where work in one medium directly generates work in another. Consistent in both his live and static art has been a thematic—and, by extension, formal—continuity: the game of golf.

White adopted golf as an overt leitmotif in 1974, and for the past year or so has built on, and wandered far afield from, the formalizations he developed from the game. But the idea of the activity as a container for other content—for general physical action (by humans and by objects), personal (even diaristic) notation and purely abstract composition—is prefigured by White's drawings from 1969 to 1973, and continues generally in his visual work since 1978. The work on paper from the early seventies displays a mapping approach to the notation of activity—more specifically, an attempt to describe the vectors of people and things in motion and the desire to explore thereby the motivations and ramifications of these vectors.

In his performances, especially those of the late seventies, White has evinced a keen sense of timing—in a theatrical, not just choreographic, sense. These performances take on dramatic as well as visual presence. In the drawings and occasional paintings realized since 1974, something similar has happened: where before White's pictorial work had once been rendered like architectural diagrams, determining entirely spatial dispositions, they have now become repositories for first-person musings, third-person accounts, and arrangements—of no little graphic immediacy—of phrases, words and even syllables manipulated for their sound as well as their meaning.



Born in San Francisco, 1937

Lives in Venice, California

Education

Otis Art Institute of the Parsons School of Design, Los Angeles, 1965-69, B.F.A., M.F.A.

Selected Group Exhibitions

Los Angeles County Museum of Art, *24 Young L.A. Artists*, May 11-July 4, 1971.

Brochure with text by Maurice Tuchman
Pasadena Art Museum, *15 Artists*, February 22-March 29, 1972. Catalogue with text by Barbara Haskell

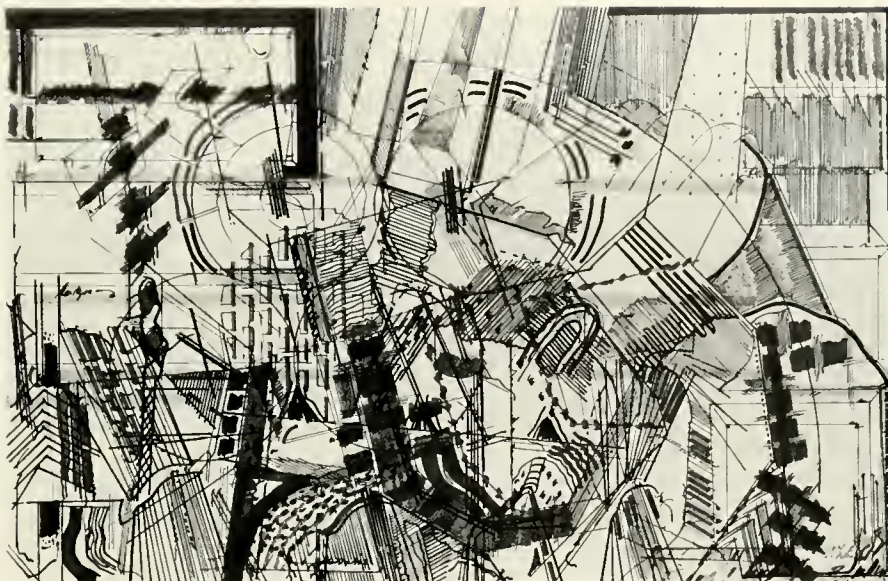
Museum of Contemporary Art, Chicago, *Four L.A. Sculptors*, November 16, 1973-January 6, 1974. Catalogue with text by Stephen Prokopoff

Newport Harbor Art Museum, California, *A Drawing Show*, January 26-March 9, 1975. Catalogue with text by Betty Turnbull

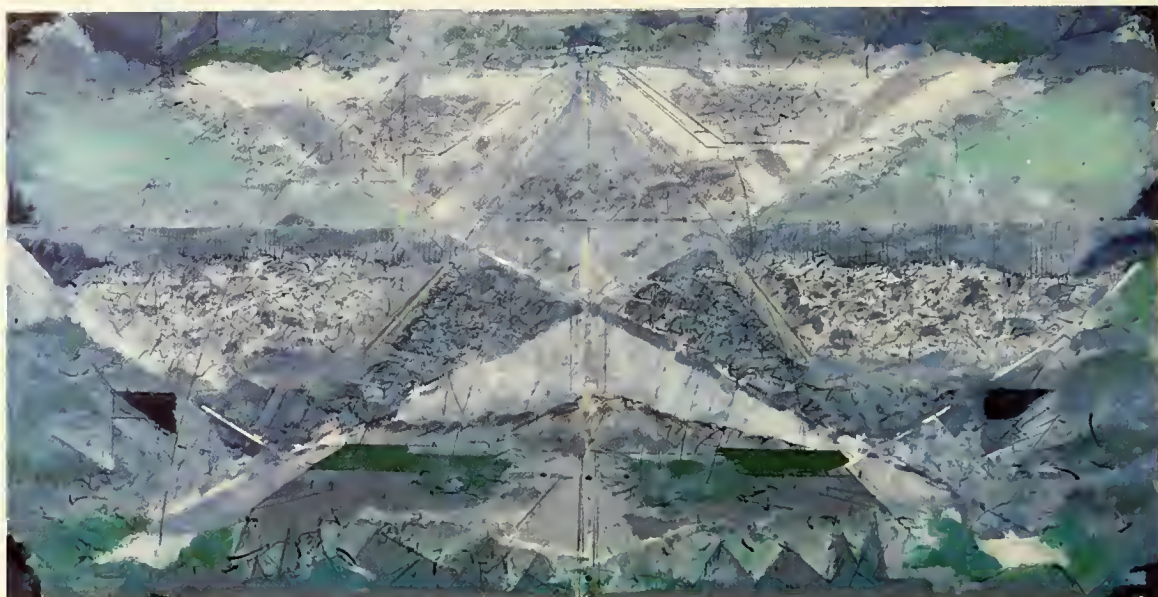
Galerie Monett, Brussels, U.S.A. *Contemporary Artists*, September 18-November 12, 1976. Catalogue with text by Alexandra Monett

The St. Louis Art Museum, *New Acquisitions*, January 12-March 16, 1978

Galerie Farideh Cadot, Paris, *Drawings*, July 6-August 18, 1978



49.
Performance Guide No. 2. 1969
Ink on paper, 28 x 32"
Collection of the artist



50.
Westchester Golf Course Notation No. 3.
1977
Acrylic on plexiglass, 48 x 96"
Collection of the artist

Selected One-Man Exhibitions and Performances

Steve Paxton Dance Workshop, Del Mar, California, *Proof Reading*, August 15, 1969 (performance)

Los Angeles County Museum of Art, *Art Walk*, September 13, 1972 (performance)

University of British Columbia, Vancouver, *Home Work*, March 18, 1974 (performance)

Betty Gold Gallery, Los Angeles, *Drawings*, October 11-November 16, 1974

Galerie John Doyle, Paris, *Drawings and Installation*, December 10, 1974-January 7, 1975

Okun-Thomas Gallery, St. Louis, *Drawings and Paintings*, September 25-October 31, 1977

Baum-Silverman Gallery, Los Angeles, *Drawings and Paintings*, March 4-April 22, 1978

The School of The Art Institute, Chicago, *Chicago Papers*, March 11, 1978 (performance)

Portland Center for the Visual Arts, Oregon, *Griming in Space*, January 19, 1980 (performance)

Indianapolis Museum of Art, *Griming in Space*, September 22, 1980 (performance)

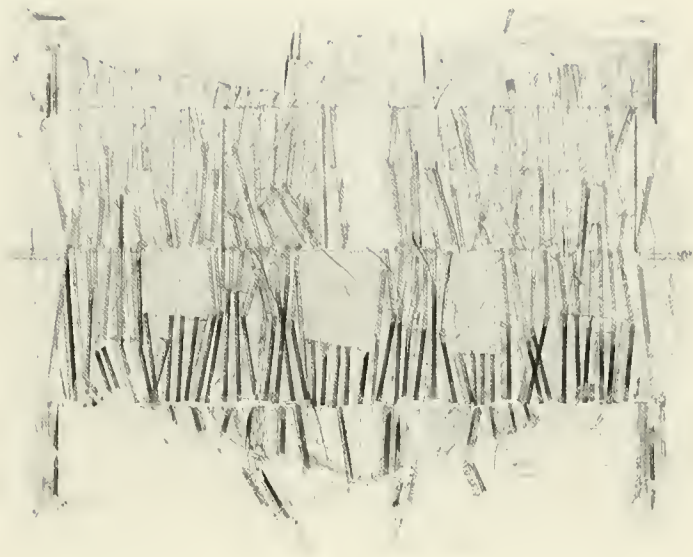
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Peter Plagens, "John White," *Artforum*, vol. 12, March 1974, pp. 65-66

Moir Roth, "Toward a History of California Performance Art, Part II," *Arts Magazine*, vol. 52, June 1978, pp. 114-123

Peter Frank, "Unslick in L.A.," *Art in America*, vol. 66, September-October 1978, pp. 90-91

Performance Anthology: A Source Book for a Decade, San Francisco, 1980, passim



51.

Con Errico (CI No. 12). 1980

Ink and acrylic on parchment, 23 x 29"

Lent by the artist, courtesy Baum-Silverman Gallery, Los Angeles

GEORGE WOODMAN

Pattern has been the fundamental motivation in George Woodman's painting—and extensions out of painting—since the middle 1960s. More specifically, Woodman has concentrated on a kind of modular non-objective patterning, in which firmly defined units interlock with one another in tessellated formations. The basic formula is that simple, but the many variations Woodman has developed provide a broad range of visual modality.

Woodman consistently regards color—and attendant tonality—as the element which makes the difference between empty, rote repetition and substantive and variegated visual experience. Color can even take on iconographic significance: in the major work *Hornell* from 1975, for example, a range of colors employed by artists from the Baroque, Rococo and neoclassical phases of French painting is summarized and codified.

Still, form plays a prominent role—and an idiosyncratic one, considering how Woodman struggled to raise his allover compositional mode above the level of mere decoration. He built on the positive-negative ambiguity of interlocking patterns as far back as 1966; more recently, Woodman has superimposed two independent patterns in the search for a modulated counterpoint. And recently too, Woodman has broken his unwritten vow of non-objectivity by introducing representational silhouettes into his pastel-toned jigsaw puzzles.

The twin emphases of form and color come together most forcefully in the various paper tile installations Woodman has realized since 1978. Literally building on ideas inherent in things as common as children's block games, Woodman has created a kind of "endless tessellation," one that refers almost mockingly to the wallpaper-like function to which detractors once assigned Woodman's and others' patterned art.



Born in Concord, New Hampshire, 1932
Lives in Boulder, Colorado, and New York

Education

Harvard College, Cambridge, Massachusetts,
1950-54, B.A.

School of the Museum of Fine Arts, Boston,
1952-53 (evenings)

University of New Mexico, Albuquerque,
1954-56, M.A.

Selected Group Exhibitions

Finch College Museum, New York, *Artists' Posters*, 1970

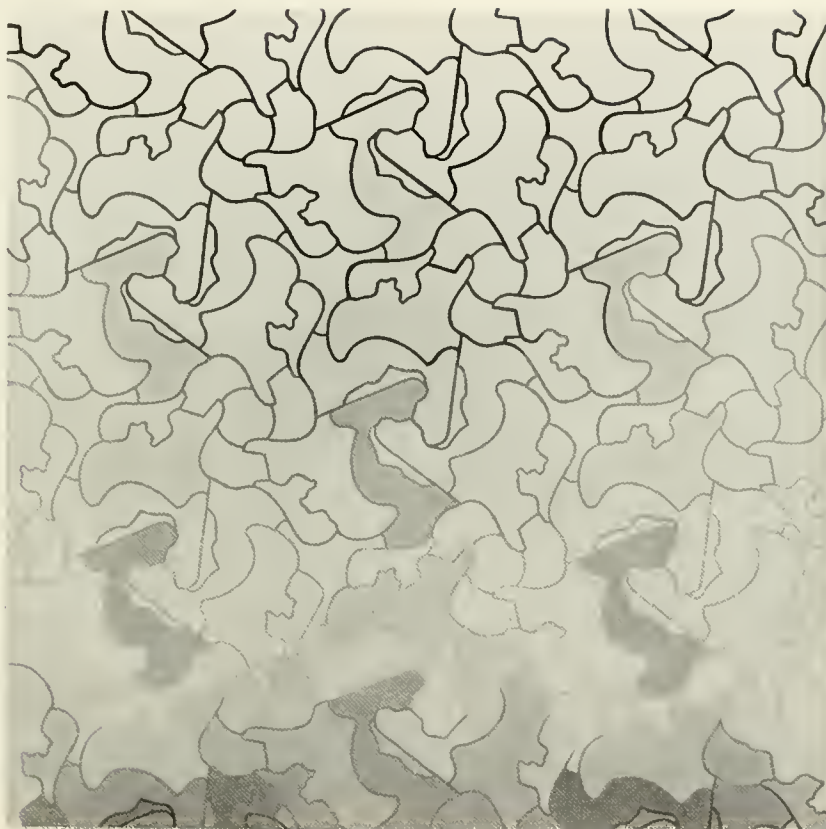
The Brooklyn Museum, New York, *18th National Print Exhibition*, November 22, 1972-February 4, 1973. Traveled to Palace of the Legion of Honor, San Francisco, March 24-June 17. Catalogue with text by Jo Miller
Museum of the American Foundation for the Arts, Miami, *Patterning and Decoration*, 1977. Catalogue with text by Amy Goldin
Criss-Cross, New York, *Criss-Cross Pattern Exhibition*, April 1979

Boulder Art Center, Colorado, *The Criss-Cross Pattern Project*, November 7-December 5, 1979

Hansen Gallery, New York, *Systemic Patterning*, March 1-30, 1980. Catalogue with text by Ellen Lubell

Denver Art Museum, *The Sixth Colorado Annual*, May 14-June 29, 1980

Hadler-Rodriguez Gallery, New York, June 5-30, 1980



52.

Tessellation Sky. 1974

Acrylic on canvas, 54 x 54"

Collection of the artist

Selected One-Man Exhibitions

Fine Arts Gallery, Colorado State University,
Fort Collins, *George and Betty Woodman*,
February 9-26, 1971

University of Colorado Museum, Boulder,
January 8-31, 1973

Joseph Magnin Gallery, Denver, January
1975

Galleria Sincron, Brescia, Italy, December
1976

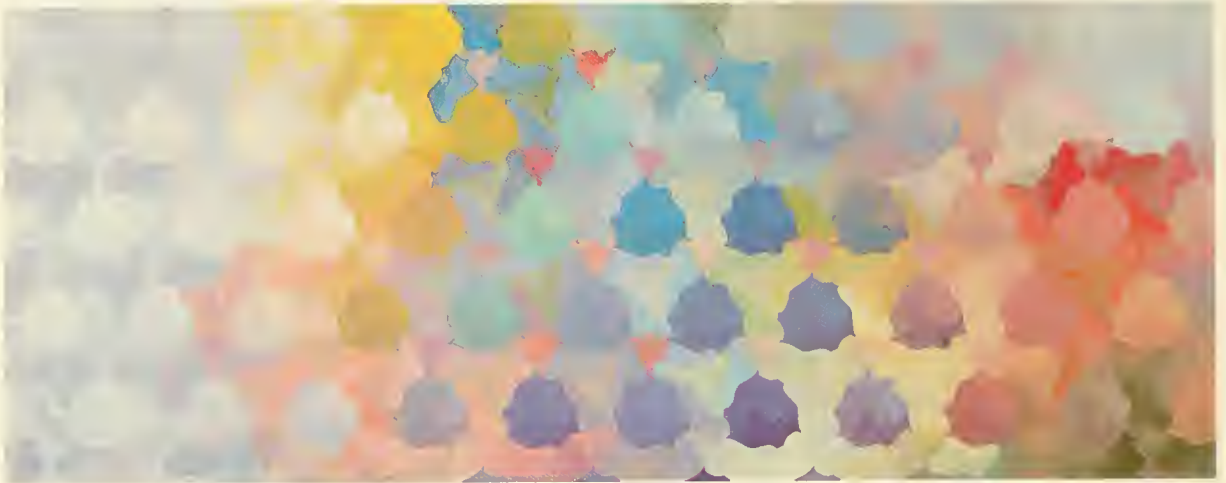
Edge Gallery, Boulder, Colorado, Winter
1976

U.S.I.S. Gallery, Milan, *George and
Betty Woodman*, November 1977

Jasper Gallery, Denver, May 4-June 3, 1978

Claremore College, Claremore, Oklahoma,
Three Tile Pieces, February 1979

Bridge Gallery, Boulder Public Library and
Gallery, Colorado, *Sixteen Permutations /
Nine Modules*, March 1979



53.

Hornell. 1975

Acrylic on canvas, 66 x 168"

Collection of the artist



54.
La Grande fontaine du printemps. 1980
Acrylic on canvas, 84 x 84"
Collection of the artist

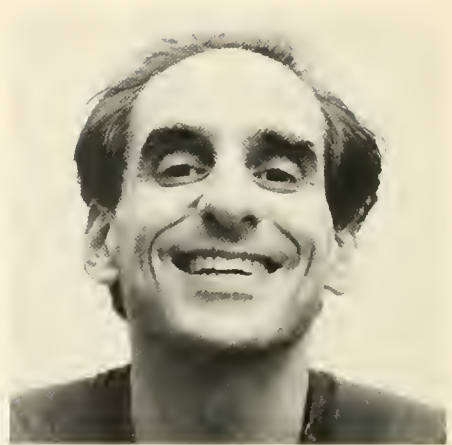
FRANK YOUNG

As varied as his output has been over the past decade, Frank Young has displayed a certain consistency of spirit. He is an improviser, quick to learn the peculiarities and potentials of various media and quick to exploit the formats possible in these media, traditional and untraditional, well-practiced and entirely unanticipated.

Like his most recent work, Young's art of the early 1970s is confined to traditional media. But the drawings from that time show an explosive energy that seems to amplify the vigorous improvisational ethos of Abstract Expressionism—and to harness it to a hauntingly recurrent vocabulary of images. When that vocabulary returns in the late seventies after a several-year vacation, Young's harsh and spiky shapes blossom forth in a variety of subjects: a masklike series of cat's-head drawings, large paintings of tree forms and, most compelling of all, vast canvases on which oil has been trowelled in explosive interpretations of natural and biological forces. The volcanic power of these pictures is no accident: they are inspired by the recent eruptions of Mt. St. Helen's.

A sequence of rubberized-plaster wall sculptures—*Mt. St. Helen's Animals*—also comes out of Young's response to the news. The less violently shaped, but no more peaceful, series of face-like assemblages fabricated at the same time as the *Animals* also issues from the information and images in the daily paper and television; they are called *Hostages*.

Between 1973 and 1978 Young made dozens and dozens of pad-like books, each consisting of a single image printed on newsprint sheets bound together by swaths of glue. The soiled, throwaway nature of these often huge pads is occasionally offset by the application of paint or some other distinguishing enhancement. Again, they impart an improvised feel, as much the byproduct of an idea as its goal. Young's videotapes from around 1977 are similarly improvisatory, documenting near-violent, but very droll, actions executed impromptu before the camera.



Born in Los Angeles, 1942

Lives in New York

Education

University of California, Los Angeles, 1960-63

Art Center College of Design, Pasadena, 1961-63, B.A.

Selected Group Exhibitions

Museum of Contemporary Crafts, New York, *Fur and Feathers*, December 10, 1969-January 1970

Bykert Gallery, New York, February-March 1970

Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Five from Soho*, November 16-December 21, 1975

Artists' Books U.S.A. Organized by Independent Curators Incorporated, New York. Traveled to The New Gallery of Contemporary Art, Cleveland, February 10-March 11, 1978; The Dalhousie Art Gallery, Halifax, Nova Scotia, August 15-September 10; University of Hartford, November 15-December 15; University of California, Irvine, January 1-February 15, 1979; Allen Memorial Art Gallery, Oberlin,

Ohio, April 1-30; School of Art, Montana State University, Bozeman, June 18-July 13; University of Wisconsin at Stout, Menominee, September 11-October 2. Catalogue with texts by Peter Frank and Martha Wilson

Franklin Furnace, New York, *Artists Books*, April 3-May 30, 1978

Hal Bromm Gallery, New York, *Summer Group Show*, June 16-July 31, 1979

Seibu Museum of Art, Tokyo, *Artists Books U.S.A.: Visual and Sculptural Bookwork*, June-September 1979

Portland Center for the Visual Arts, Oregon, *Drawings of a Different Nature*, May 10-June 7, 1980

Hal Bromm Gallery, New York, *The Summer Show*, June 27-July 21, 1980

One-Man Exhibitions

112 Greene Street, New York, September 1-20, 1970

Watson Art Museum, Elmira, New York, September 17-28, 1970

55 Mercer Street, New York, October 1-25, 1976

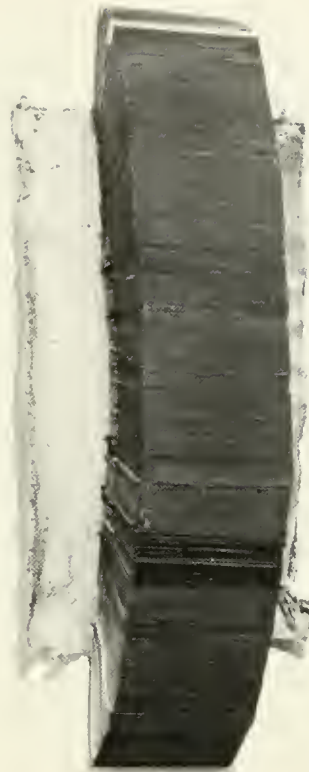
Franklin Furnace, New York, *Papers and Books*, October 1-27, 1978

Hal Bromm Gallery, New York, April 10-May 7, 1979

Hal Bromm Gallery, New York, October 31-November 25, 1980

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Edit de Ak, "Reviews: New York," *Artforum*, vol. 17, April 1979, pp. 64-66



55.

Untitled. 1975

Oil, canvas, glue and photolithograph on paper, 19½ x 7½"

Collection of the artist



56.

Hostage No. 10. 1980

Plaster and cheesecloth, 36 x 24"

Lent by the artist, courtesy Hal Bromm
Gallery, New York



57.
Mount St. Helen's I. 1980
Oil on canvas, 84 x 120"
Lent by the artist, courtesy Hal Bromm
Gallery, New York

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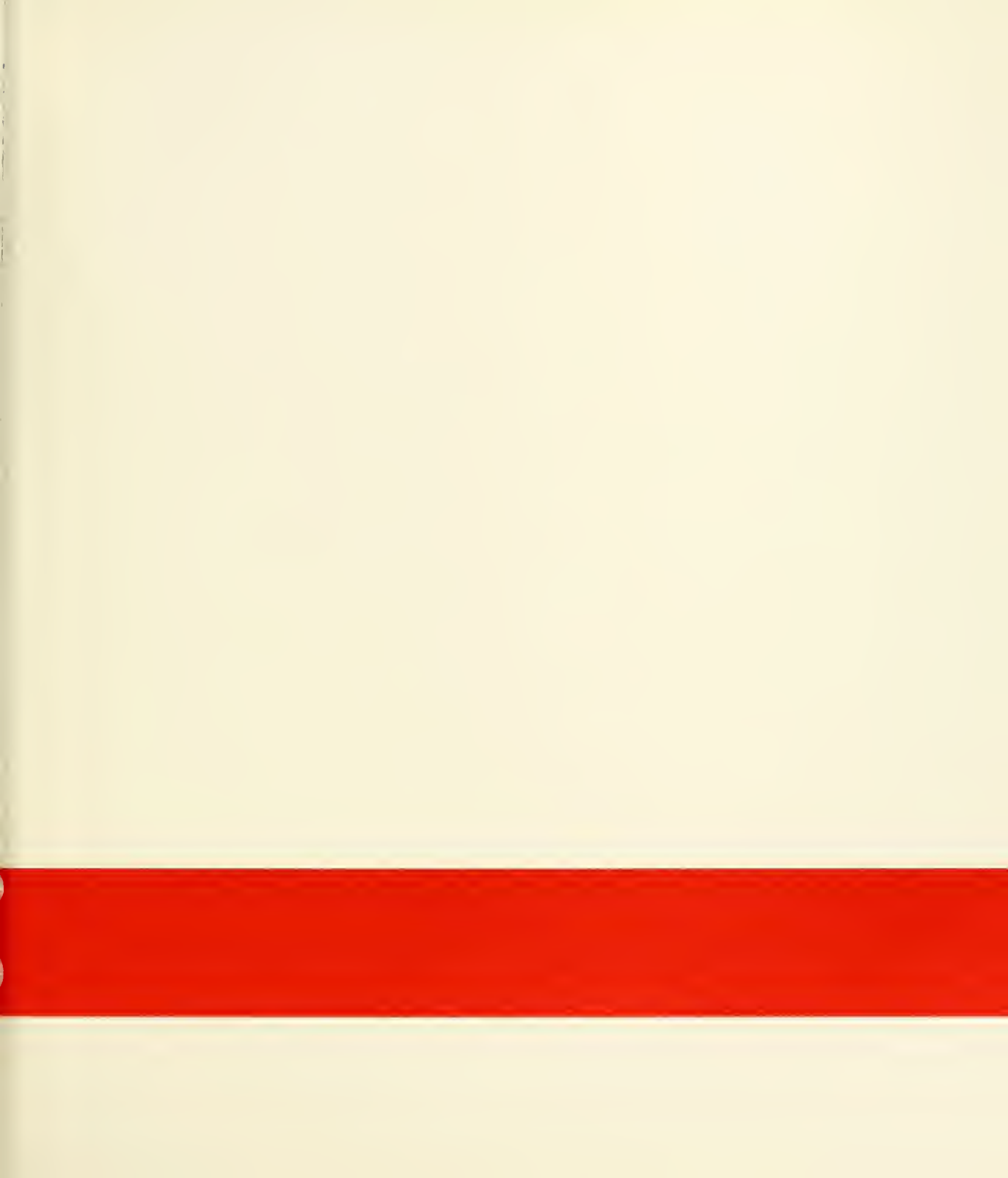
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David Lubarsky, cat. no. 53
Jerry Mathiason, cat. no. 32
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Exhibition 81/1

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